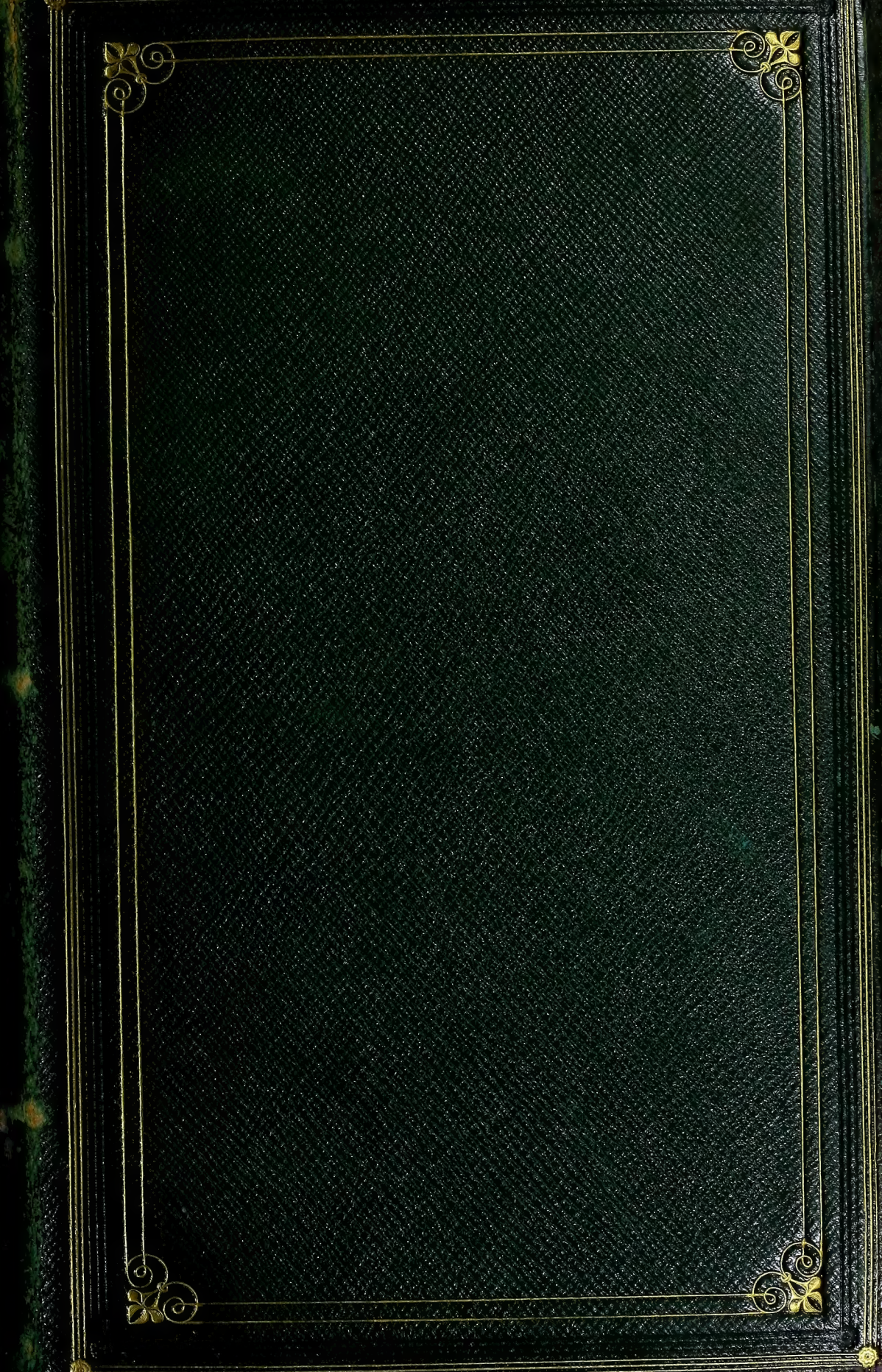
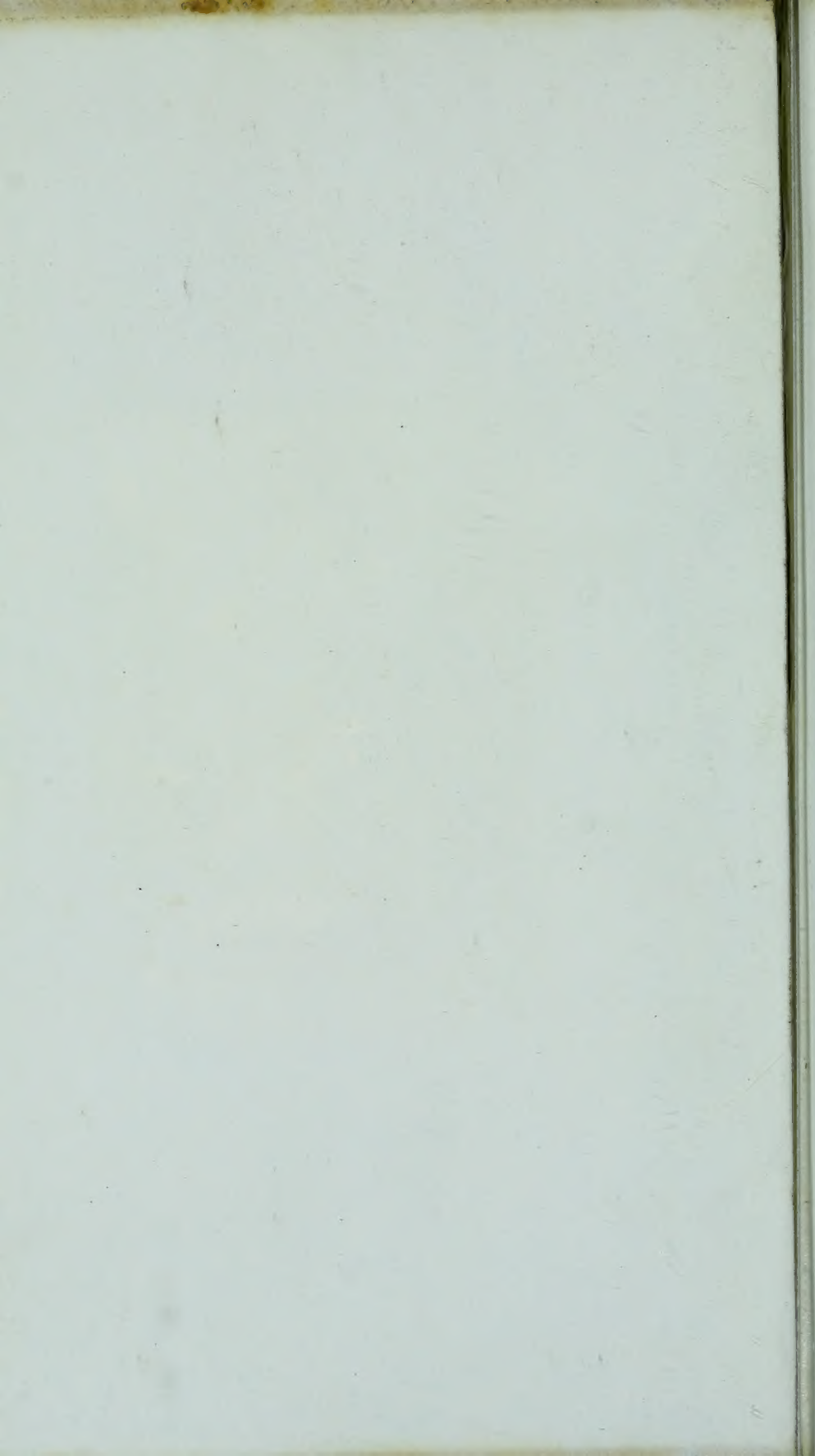
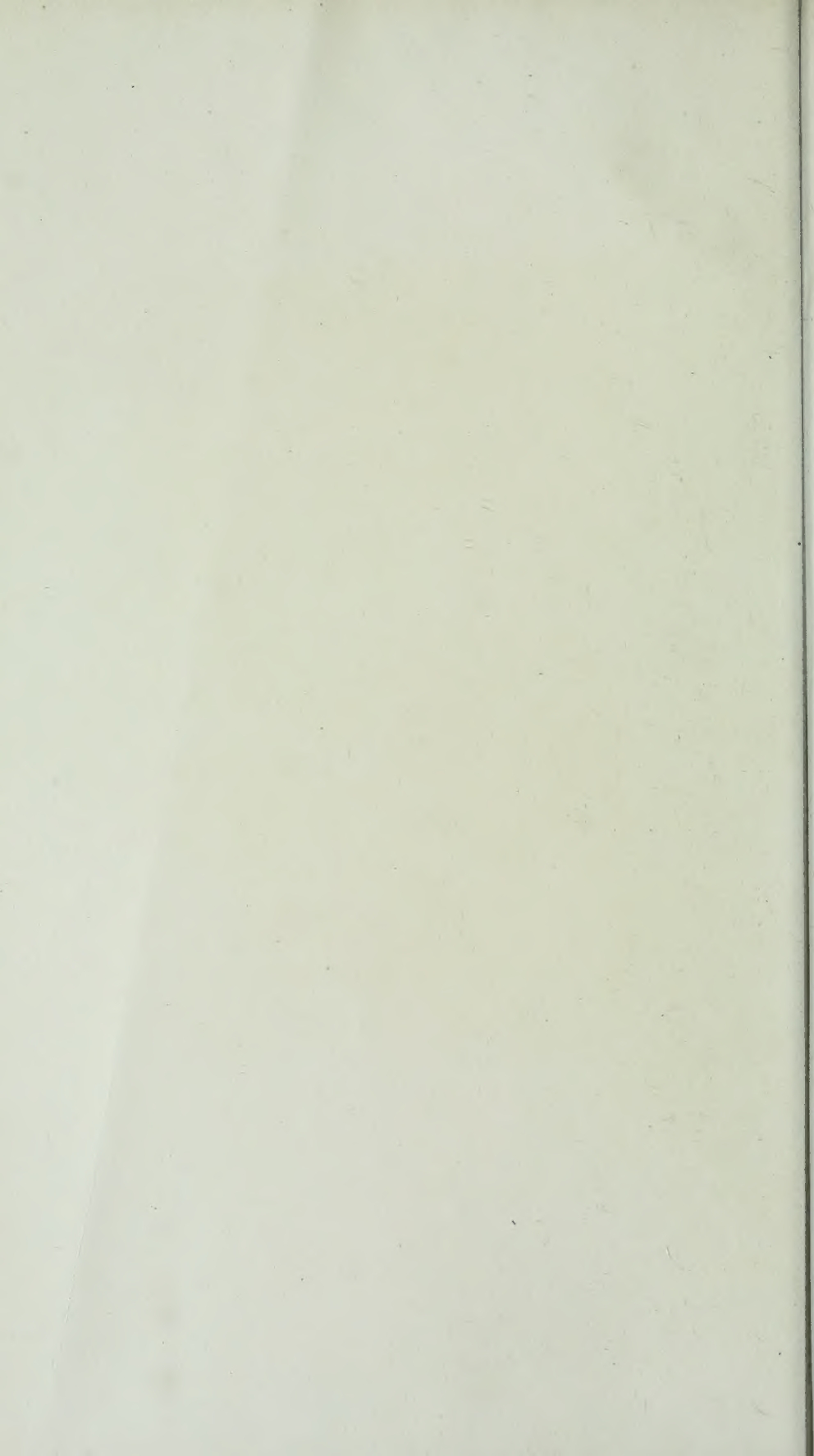






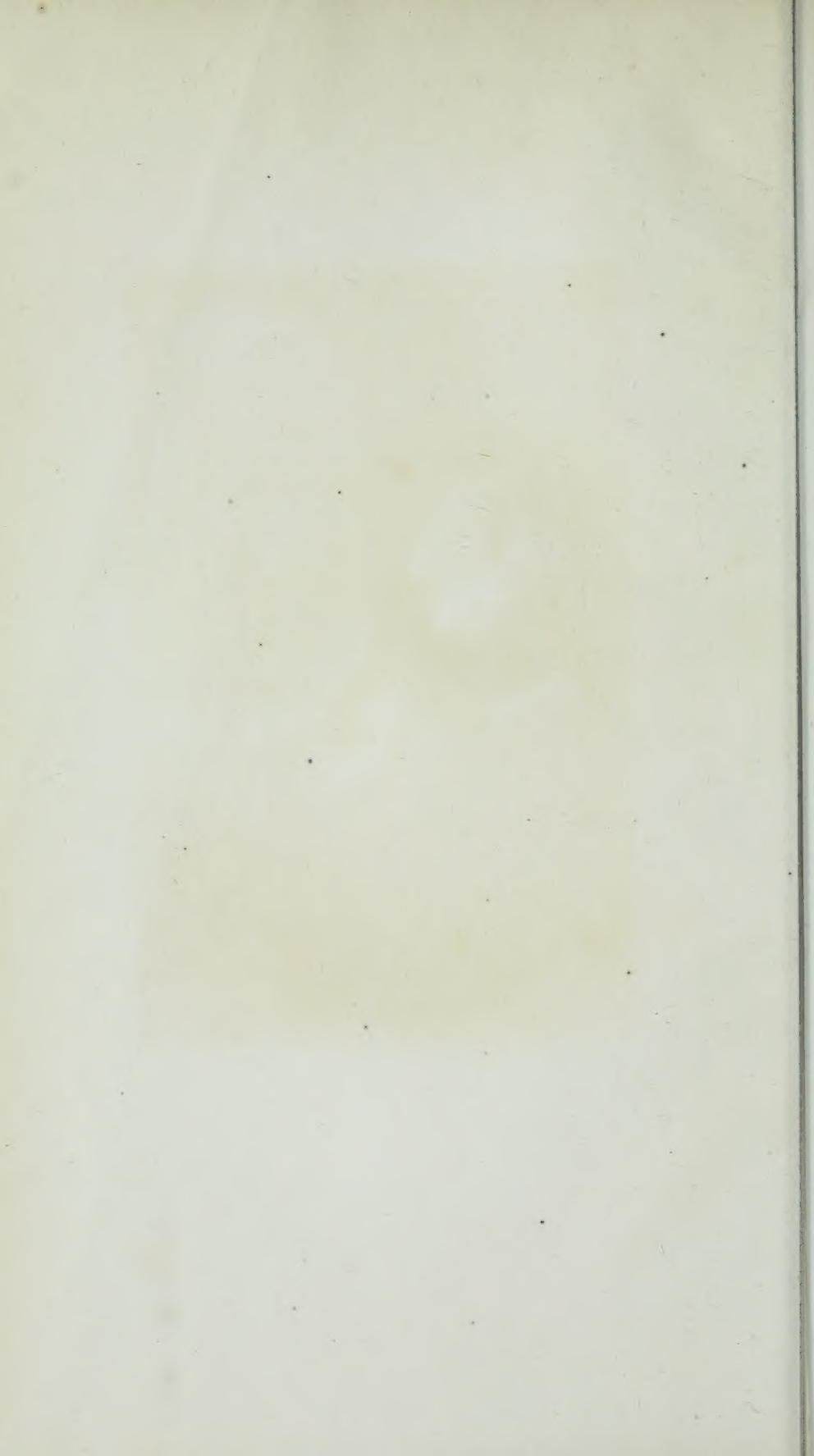
















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THE COUNTESS OF ARUNDEL.

*Seated in the Picture Gallery of Old Arundel House  
 From the Original Painting by Vansomer  
 in the Collection of His Grace the Duke of Norfolk  
 Copied by R. T. Bone & Engraved by W. H. Worthington*

LONDON  
 Published by John Major, 50, Fleet Street.  
 Sept. 15<sup>th</sup> 1826.

ANECDOTES  
OF  
PAINTING IN ENGLAND;  
WITH SOME  
ACCOUNT OF THE PRINCIPAL ARTISTS;  
AND  
INCIDENTAL NOTES ON OTHER ARTS;  
COLLECTED BY THE LATE  
MR. GEORGE VERTUE;  
DIGESTED AND PUBLISHED FROM HIS ORIGINAL MSS.  
BY  
THE HONOURABLE HORACE WALPOLE;  
WITH CONSIDERABLE ADDITIONS  
BY  
THE REV. JAMES DALLAWAY.

VOL. II.



LONDON:  
PRINTED AT THE SHAKSPEARE PRESS, BY W. NICOL, FOR  
JOHN MAJOR, FLEET-STREET.  
MDCCCXXVI.



1871

PLANTING IN 1871

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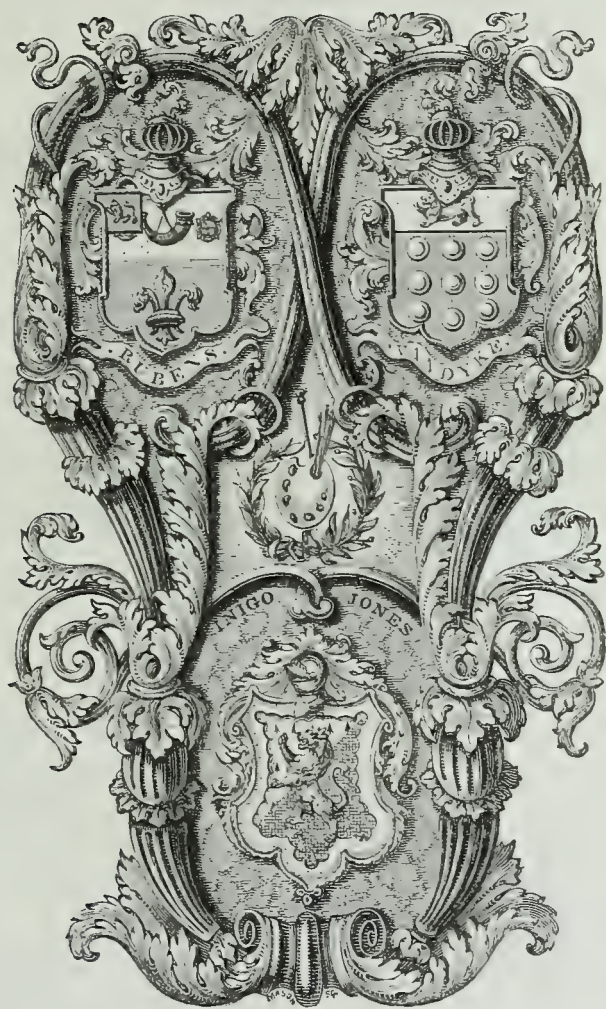
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#### ERRATA.

- Page 36. *n.* line 29, *for* " Vanhinge, *read* Vanlinge."
- 111. line 1, *for* " a picture representing the  
Queen in three points of view, *read* two pictures  
representing the Queen, full face, and profile."
- 157. *n.* last line, *for* " Tragleman, *read* Trayleman."
- 265 *n.* line 1, *for* " Chiffinell's, *read* Chiffinche's."

ANECDOTES  
OF  
PAINTING, &c.

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CHAPTER I.

*Painters and other Artists in the Reign of  
James I.*

IT was well for the arts that King James had no disposition to them : he let them take their own course. Had he felt any inclination for them, he would probably have introduced as bad a taste as he did into literature. A Prince who thought puns\* and quibbles the perfection of eloquence,

\* [Hayley's opinion on this subject, when given, was allowed to be just,

“ James, both for empire, and for arts, unfit,  
(His sense a quibble, and a pun his wit,)  
Whatever works he patronised, debased ;  
But haply left the pencil undisgraced.”

*Epistle to Romney.*

Whitehall would never have been built nor embellished by the

would have been charmed with the monkies of Hemskirk and the drunken boors of Ostade. James loved his ease and his pleasures, and hated novelties. He gave himself up to hunting, and hunted in the most cumbrous and inconvenient of all dresses, a ruff and trowser breeches. The nobility kept up the magnificence they found established by Queen Elizabeth, in which predominated a want of taste, rather than a bad one. In more ancient times the mansions of the great lords, were, as I have mentioned before, built for defence and strength rather than convenience. The walls thick, the windows pierced wherever it was most necessary for them to look abroad, instead of being contrived for symmetry or to illuminate the chambers. To that style succeeded the richness and delicacy of the Gothic. As this declined, before the Grecian taste was established, space and vastness seem to have made their whole ideas of grandeur. The palaces erected in the reign of Elizabeth by the memorable\* Countess of Shrewsbury, Elizabeth of Hardwicke, are ex-

“mere motion” of that pedantic king, but for the suggestion of the favourite Buckingham.]

\* It is a tradition in the family of Cavendish that a fortune-teller had told her, that she should not die while she was ouilding; accordingly she bestowed a great deal of the wealth she had obtained from three husbands in erecting large seats at Hardwicke, Chatsworth, Bolsover, and Oldcotes, and I think, at Worksop; and died in a hard frost, when the workmen could not labour.]

actly in this style. The apartments are lofty and enormous, and they knew not how to furnish them. Pictures, had they had good ones, would be lost in chambers of such height: Tapestry, their chief moveable, was not commonly perfect enough to be real magnificence. Fretted ceilings, graceful mouldings of windows, and painted glass, the ornaments of the preceding age, were fallen into disuse. Immense lights composed of bad glass in diamond panes, cast an air of poverty on their most costly apartments. That at Hardwicke, still preserved as it was furnished for the reception and imprisonment of the Queen of Scots, is a curious picture of that age and style. Nothing can exceed the expense in the bed of state, in the hangings of the same chamber, and of the coverings for the tables. The first is cloth of gold, cloth of silver, velvets of different colours, lace, fringes and embroidery. The hangings consist of figures, large as life, representing the virtues and vices, embroidered on grounds of white and black velvet. The cloths to cast over the tables are embroidered and embossed with gold on velvets and damasks. The only moveables of any taste are the cabinets and tables themselves, carved in oak. The chimnies are wide enough for a hall or kitchen, and over the arras are

\* [“Rich windows that exclude the light  
And passages, that lead to nothing.”

GRAY'S *Long Story*.

This description is given of Stoke Pogeis, Bucks, built by an Earl of Huntingdon.]



freezes of many feet deep with miserable relievos in stucco representing huntings. There and in all the great mansions of that age is a gallery, remarkable only for its extent. That at Hardwicke is of sixty yards.

James built no palace himself. Those erected by the Nobles in his reign are much like what I have been describing. Audley-inn,\* one of the wonders of that age, deserved little notice but for the prodigious space it covered. Towards the end of that monarch's reign genius was called out and appeared. The magnificent temper or taste of the Duke of Buckingham led him to collect pictures, and pointed out the study of them to Prince Charles. Rubens came over, Inigo Jones arose, and architecture broke forth in all the lustre and purity of Rome and Athens—But before I come to that period, I must clear my way by some account of the preceding artists. The first painter who seems to have arrived after the accession of James was

\* Dugdale, writing after the days of Inigo Jones, says, that this house was not to be equalled by any fabric in this realm, excepting Hampton-court. There are prints of Audley-inn in its grandeur by Winstanley, who lived at Littlebury, near it, where, within my memory, was his house, remarkable for several mechanic tricks, known by the name of WINSTANLEY'S WONDERS. His plates of Audley-inn are extant, but the prints are very scarce. Part of the edifice was taken down about forty years ago, and a greater part, with the magnificent gallery, was demolished after the decease of the last Earl of Suffolk of that line





JOHN DE WITT

## PAUL VANSOMER,

Born 1576. Died 1621,

a native of Antwerp. The accounts of him are extremely deficient, no author of the lives of painters mentioning him but Carl Vermander, who only says that Vansomer was living when he wrote, and then resided with his brother Bernard\* at Amsterdam. Yet Vansomer as a painter of portraits was a very able master. The picture of the Lord Chamberlain, William Earl of Pembroke, half length, at St. James's, is an admirable portrait, and a whole length at Chatsworth of the first Earl of Devonshire in his robes, though ascribed to Mytens, I should think was painted by the same hand. Mytens was much colder in his colouring and stiff in his drawing.† Both these portraits are bold and round, and the *chiaro scuro* good. The Earl of Devonshire is equal to the pencil of Vandyck, and one of the finest single figures I

\* [Bernard Vansomer had married the daughter of Arnold Mytens, and were both natives of Antwerp. "Paul Vansomer n'étoit pas moins estimé, et les succès de son frère n'empêcherent pas qu'il fut également recherché pour le portrait."

*Deschamps*, t. i. p. 334.]

† Mytens improved so much in his later portraits, that this character must be read with allowances; and on studying more of his works. I cannot determine whether the portrait at Chatsworth is not painted by him, as constant tradition says it was. In general, the portraits by Vansomer and Mytens, when at whole length, may be thus distinguished: Vansomer commonly placed his on a mat; Mytens, on a carpet.

have seen. In what year Vansomer came to England we do not know ; certainly as early as 1606, between which and 1620 he did several pictures. I shall mention but a few, that are indubitably his, from whence by comparison his manner may be known.

James I. at Windsor, behind him a view of Whitehall.

Anne of Denmark, with a prospect of the west end of St. Paul's.

The same King at Hampton-court, armour lying by him on the ground ; better than the former. Dated 1615.

His Queen\* in blue, with a horse and dogs ; also at Hampton-court. This picture is imitated in the tapestry at Houghton.

Three ladies, 1615, at Ditchley ; Lady Morton in purple ; another, with yellow lace about her neck and a gauze scarf : the third in black with a crape over her forehead.

Lord Chancellor Bacon and his brother Nicholas at Gorhambury.

Sir Simon Weston, brother of Lord Treasurer Portland, whole length with a pike in his hand, 1608, æt. 43. This piece was in the possession of the Lord Chief Justice Raymond.

\* [In a hunting dress, hat and feather, with her horse and five dogs, "Anna Reg. &c. æt. 43." at Kensington. (8 feet 6, by 6 feet 11) with a view of the palace at Oatlands.]



Marquis of Hamilton with the white staff, at Hampton-court.\*

\* [To this list of Vansomer's works may be added, upon competent authority :

1 and 2. Thomas Howard Earl of Arundel, and his lady, Alatheia Talbot, at *Worksop Manor*. The Earl is represented as sitting in the Statue Gallery, which he had formed at Arundel House, London, of which it is an exact representation. He is dressed in black, with the Order of the Garter, and points to the Statues with his Marshal's bâton. The Countess likewise is sitting in the Gallery of Pictures, and holds a handkerchief, very richly embroidered with gold. Each of these pictures is marked "P. Vansomer, 1618." Lord Arundel claims a particular distinction in a work on the arts, and as portraits of him are so frequent, we have an ambition, which has been allowed with the greatest liberality by the noble possessor, to present him to the public in a station, characteristic of his acknowledged taste, by the first engravings ever made from these portraits.

3. Henry Prince of Wales, (with Mytens) Hampton Court.

4. A double portrait of Prince Henry. Robert, second Earl of Essex, afterward the Parliament General; a youth is kneeling before him; each of them have hunting horns; behind the prince, who is dressed in green, and drawing a sword to cut off the stag's head, is a horse. On the boughs of a tree the royal arms, and his own, in two escocheons hung upon them. At St. James's Palace, *Pennant*. The same subject, with slight variation, is at Wroxton Abbey, Oxfordshire. The prince is represented as cutting the throat of a stag. The Harrington arms are introduced, as belonging to John, second Lord Harrington, *Granger*. The origin of this design is mentioned by *Félibien*, (T. 3, p. 334.) in a similar occurrence, of Count Ubaldini and the Emperor Frederic the First. The picture in the Royal Collection has been attributed to Vansomer.

5. K. James I. his Queen and Prince Henry, *Wrest*.

Vansomer died about the age of forty-five, and was buried at St. Martin's in the Fields, as appears by the register ; Jan. 5, 1621. *Paulus Vansomer, pictor eximius, sepultus fuit in ecclesiâ.*

6. Count Mansfeldt, 1624, æt. 48. w. l. *Windsor*. Described in Charles the First's Catalogue, as by Mytens at Whitehall.

7. Lodowick Stuart, Duke of Richmond, w. l. *Petworth*.

8. Francis Howard, Duchess of Richmond, w. l. *Strawberry-hill*.

9. The same. ditto, *Petworth*.

10. Henry Wriothesley Earl of Southampton, 1624, w. l. *Bulstrode*.

11. Henry Carey, Lord Falkland, *Strawberry-hill*.

12. Charles Blount, Earl of Newport. w. l.

13. Henry Hastings Earl of Huntingdon, w. l. in his robes, æt. 28, 1616. *Castle Donnington*.

14. Himself, (head) *Ham House*.

15. Thomas Howard, Earl of Suffolk, } Heads,

16. Henry Howard, Earl of Northampton } *Castle Howard*.

17. F. Duchess of Richmond, in mourning, with a miniature of the Duke at her breast. *Longleat*.

18. The Lady Arabella Stuart, h. l. *Longleat*. *Welbeck*.

19. Elizabeth, Q. of Bohemia. *Royal Collection*.

20. K. Charles I. in coates, (as a child) with a hat and feather by him. *Vanderdoort's Catalogue*.

21. William Earl of Pembroke, w. l. *Windsor*.

22. Christian IV. King of Denmark. *Hampton-Court*, w. l.

23. James I. w. l. in black, ditto.

24. Anne his Queen, ditto, with a view of Oatlands. *Kensington*.

25. Princess Elizabeth, (afterwards Q. of Bohemia) ditto.

Vansomer was among the first of those artists who having established themselves in England, practised a skilful management of the *chiaro scuro* ; and his portraits were deservedly admired for a greater elegance of the attitudes, and for a remarkable resemblance.]





JOHN WILKINS

1685

## CORNELIUS JANSEN,

Born

Died 1665,

generally, but inaccurately, called Johnson, was, according to Sandrart, born in London of Flemish parents; but Vertue, and the author of an Essay towards an English school, say it was at Amsterdam, where the latter asserts that he resided long, the former that he came over young, which, considering how late he lived, I should be inclined to believe, if Vertue did not at the same time pronounce that his earliest performances are his best: So good a style of colouring was hardly formed here. His pictures are easily\* distinguished by their clearness, neatness and smoothness. They are generally painted on board, and except being a little stiff, are often strongly marked with a fair character of nature, and remarkable for a lively tranquillity in the countenances. His draperies are seldom but black. I have two portraits by him of singular merit; one of Mr. Leneve, master of the company of merchant-taylors; the other of Sir George Villiers, father of the great Duke of Buckingham, less handsome, but extremely like

\* He sometimes put this mark on his pictures  fecit.

† [He used much ultramarine in his blacks, as well as his carnations, which gave them roundness and relief; and affected black draperies to add to the force of the face; yet it has been said that the features are deficient in that suppleness which is the characteristic of flesh. Rubens and Vandyck were partial to black draperies.]



his son. One of his hands rests on the head of a greyhound, as fine as the animals of Snyder.

Jansen's first works in England are dated about 1618. He dwelt in the Blackfriars, and had much business. His price for a head was five broad pieces. He painted too in small in oil, and often copied his own works in that manner. In the family of Verney were the portraits of Sir Robert Heath and his lady in both sizes. At Cashiobury is a large piece, curious, but so inferior to Jansen's general manner, that if his name were not to it, I should doubt its being of his hand. It represents Arthur Lord Capel, who was beheaded, his Lady and Children. Behind them is a view of the Garden at Hadham, at that time the chief seat of the family. Between the years 1630 and 1640 Jansen lived much in Kent,\* at a

\* [In 1636, and the next following years, Cornelius Jansen resided with Sir Arnold Braems, a Flemish merchant, at Bridge, near Canterbury. St. Alban's Court, the residence of the Hammond family, still retains remarkable examples of his genuine and best style. He was engaged to paint the portraits of the individuals of the families of Sir Dudley Digges of Chilham Castle, Sir Anthony Aucher of Bourne Place: and Sir William Hammond of St. Alban's Court, between whom a close degree of consanguinity existed; where are Colonels Francis, Robert, and John Hammond, who afterward distinguished themselves in the wars of Charles I.; Lady Dormer, (1642), Lady Ady and Lady Thynne, (1636), their sisters; and Lady Bowyer, daughter of Sir Anthony Aucher, their first cousin, whose exquisite beauty obtained for her, not the *poetical* but the usual name of the "Star in the East." At

small village called Bridge, near Barhamdown, and drew many portraits for gentlemen in the neighbourhood, particularly of the families of Auger, Palmer, Hammond, and Bowyer. One of his best works was the picture of a Lady Bowyer, of the family of Auger, called for her exquisite beauty *The Star in the East*. At Sherburn Castle in Dorsetshire is a head of Elizabeth Wriothesley eldest daughter of Henry Earl of Southampton, and wife of William Lord Spenser, her head richly dressed, and a picture in a blue enamelled case at her breast. This picture is well coloured, though not equal to another at the same seat, a half length of her mother, Elizabeth, daughter of John Vernon, wife of Earl Henry. Her cloaths are magnificent, and the attire of her head, singular, a veil turned quite back. The face and hands are coloured with incomparable lustre, and equal

Harlaxton, near Grantham, Lincolnshire, are preserved several of equal merit, of individuals of the families of De Ligne and Lister. That which attracts general admiration is one of Susanna Lister painted in her wedding dress, as Lady Thornhurst, in 1626. She was considered as the most beautiful woman at Court when presented in marriage to Sir Geoffrey Thornhurst by James I. in person. Beside the family picture of Lord Capel, Jansen painted another on a large scale (6 feet by 10) containing six portraits of the family of John de Rushault or Rushout, a Fleming, who was settled at Maylands, Essex. Now at *Northwick, Worcestershire*. The De Lignes and Rushaults were established here from Flanders. At Charl-cote, Warwickshire, a similar picture of Sir Thomas Lucy's family, wife, nurse and six children, attributed to Jansen.]

to any thing this master executed. There is also a half length in black satten of John Digby, first Earl of Bristol, young and remarkably handsome. It is ascribed to Jansen, but is faintly coloured, and evidently in the manner of Vandyck, whom perhaps he imitated as well as rivalled.\*

\* [Of an artist so excellent and industrious, and whose residence in this country was of so long a duration as thirty years, Mr. W. has been very sparing in the number of the examples he has quoted. If from a distrust of originality, the Editor ventures upon a greater risque, but will mention none concerning which he has not obtained a certain degree of satisfactory proof.

1. Princess Elizabeth, (Q. of Bohemia,) (head) belonged to Mr. Pilkington, the author of the Dictionary of Painters.

2. K. Charles I. Chiswick.

3. Q. of Bohemia, (in black). The Grove, and Ditchley.

————— with the Prince Palatine. Kensington.

4. G. Villiers, Duke of Bucks. The Grove.

5. Lord Keeper Coventry. The Grove.

6. Sir Kenelm Digby, when a youth. Althorp.

7. Sir Richard Wynne. Wynstay.

8. Benjamin Jonson, (head). Wimpole.

9. Sir Robert Cotton Bruce, 1629. Connington, Cambridgeshire.

10 Sir Thomas Overbury. Southam, Gloucestershire.

11. Elizabeth Hardwick, Countess of Shrewsbury.

12. Sir John Coke, Secretary of State. Mr. Halse, Blackheath.

13 King Charles I. (a head). Burford Priory, Oxfordshire.

14. Sir Henry Neville. Appuldurcombe.

15. Lord William Howard, w. l. in black, arms and inscription.

16. Elizabeth Dacre, his lady. She is represented as coming out of an arbour, against which leans her walking cane

Jansen's fame declined on the arrival of Vandyck, and the civil war breaking out, Cornelius,

with a rosary; in her left hand a flower, and in her right a piece of bread, with which she feeds robins. In widow's weeds, æt. 73, 1637. Castle Howard.

17. Edmund Waller, æt. 25, 1630. Beaconsfield, Bucks.

18. James Lord Hay, (afterward Lord Doncaster and Earl of Carlisle). Castle Dupplin, Scotland.

19. His own portrait, (head). Badminton, Gloucestershire.

20. Edward Denny, Earl of Norwich, w. l. Ombresley, Worcestershire.

21. Sir Edward Coke, Lord Chief Justice. Stoke Poges, Bucks.

22. Count de Gondemar. Hatfield.

23. Sir Henry Lee, w. l. in the robes of the Garter. Ditchley.

24. The same with the mastiff which saved his life. Ditto.

25. Sir Henry Spelman. (head) The Grove.

26. Edward Hastings, Lord Loughborough. Donington.

27. Mabel Lady Noel, daughter of Lord Harrington, ditto.

28. Spenser Compton, Earl of Northampton, h. l. Castle Ashby.

29. A head of George Villiers Duke of Buckingham, taken after his death, *traditionally* by Jansen, and worthy of his pencil. This most curious picture was probably drawn at the desire of his mother, the Countess of Bucks, who had married Sir Thomas Compton, brother of William first Earl of Northampton, or of Mary Beaumont, the Lady of Spencer, second Earl of Northampton, who was his first cousin.

30. Richard, Earl of Dorset. w. l. Castle Ashby.

31. Edward, Earl of Dorset, w. l. Charlton, Wilts.

32. Sir Thomas Overbury. Longleat.

Many other portraits are confidently attributed to Jansen, which so nearly approach to his best manner, and have been so long given to him, that it might be an invidious task, to hesitate a distrust of their pretensions, when advanced by those

at the importunity of his wife, quitted England.\* His pass is recorded in the Journals of the Commons :

October 10, 1648. Ordered, that Cornelius Johnson, picture-drawer, shall have Mr. Speaker's warrant to pass beyond seas with Emanuel Passe, George Hawkins ; and to carry with him such pictures and colours, bedding, household stuff, pewter, and brass, as belongs unto himself.

He retired first to Middelburg and then to Amsterdam, where he continued to paint, and died in 1665.† His wife's name was Elizabeth Beck, to whom he was married in 1622. They had a son Cornelius, bred to his father's profession, which he followed in Holland, where he died poor, being ruined by the extravagance of a second wife. The son drew the Duke of Monmouth's picture, as he was on the point of sailing for his unfortunate expedition to England.

A sister of Cornelius Jansen the elder was second wife of ‡ Nicholas Russell or Roussel of

who possess them. At Mr. Watson Taylor's sale, in 1823, a head of John Fletcher the dramatist, was sold for twenty guineas. It is ascertained that for several of the nobility he copied the portraits of their ancestors, in the possession of others, and those have borne his name, which the comparative dates would not otherwise warrant.]

\* At Lord Pomfret's at Estoneston was a portrait of Charles I. by Jansen.

† Sandrart, p. 314.

‡ In the catalogue of King Charles's pictures is mentioned







CHARLES MONTESSORI

Bruges, jeweller to the Kings James and Charles the first. They had many children. To one of the sons, born in 1619, Cornelius Jansen was godfather, and the widow of Isaac Oliver, godmother. Theodore Russel, an elder son, was born in 1614, and lived nine years with his uncle Cornelius Jansen, and afterwards with Vandyck, whose pictures he copied very tolerably on small pannels; many of them are in a private apartment at Windsor,\* at Warwick-castle, and in the collection of the Duchess Dowager of Argyle. Russell chiefly was employed in the country in the families of the Earls of Essex and Holland, and was a lover of his ease and his bottle. He was father of Antony Russel, a painter, from whom Vertue received these particulars, and at whose house he saw a picture of Cornelius Jansen, his wife and son, drawn by Adrian Hanneman, who courted Jansen's niece, but was disappointed.

### DANIEL MYTENS [THE ELDER.]

of the Hague,† was an admired painter in the

a portrait drawn by George Spence of Nuremberg, and bought of Nicasius Russel, p. 135.

\* [Thirteen of these small copies from portraits of ladies by Vandyck and Lely, are now in the Queen's drawing-room at Windsor. They are a creditable proof of the talents of Theodore Russel.]

† [The family of Mytens has produced several portrait painters of great merit. The subject of the present memoir

reigns of King James and King Charles. He had certainly studied the works of Rubens before his coming over ; his landscape in the back grounds of his portraits is evidently in the style of that school ; and some of his works have been taken for Vandyck's. The date of his arrival is not certain ; probably it was in hopes of succeeding Van Somer ; but though he drew several of the court, he was not formally employed as the King's painter 'till the reign of Charles. His patent is preserved in Rymer's *Fœdera*, vol. xviii. p. 3.

I found the minute of the docquet warrant for this among the Conway papers in these words ;

The office of one of his majesty's picture-drawers in ordinary, with the fee of 20*l.* per ann. graunted to Daniell Mitens during his life. Subscribed by order from the Lord Chamberlain. Procured by Mr. Endimyon Porter, May 30, 1625.

And among the same MSS. is the following docquet-warrant ;

July 31, 1626. A warrant to the exchequer to paie unto Daniel Mittens his majesty's picturer the somme of 125*l.* for divers pictures by him delivered to sondry persons by his majesty's special direction. By order of the Lord Chamberlaine of his majesty's houshold, procured by the Lord Conway.

is Daniel Mytens, the elder, his son of the same names, was not born before 1636.

At Hampton-court are several whole lengths of Princes and Princesses of the house of Brunswick-Lunenburgh, and the portrait of Charles Howard Earl of Nottingham ;\* at Kensington is Mytens's own head. At Knowle, Lionel Cranfield Earl of Middlesex, Lord Treasurer, with his white staff, whole length. A small bell on the table has these letters D. M. F. 1623. It was more common† for him to paint a slip of paper on his pictures, inscribed only with the names or titles of the persons represented. At Lady Elizabeth Germain's at Drayton, is a very fine whole length of Henry Rich Earl of Holland, in a striped habit with a walking stick. At St. James's‡ is Jeffery Hudson the dwarf,§ holding a dog by a

\* [A repetition, with a view in a Forest. Worksop Manor.]

† [This date, 1623, is sufficient to prove that he was then in England. That none of his works remaining here, were painted after 1630, is by no means ascertained. If his jealousy of Vandyck's reception by the king were the cause of his departure, it could not have taken place before 1632. But it is said that he yielded to the royal entreaties to prolong his residence. He probably did not re-establish himself at the Hague before 1634.]

‡ The picture of the Queen of Scots at St. James's is a copy by Mytens.

§ [There is a repetition of this picture at Holyrood house. In another picture, formerly at St. James's, he is drawn as walking under tall trees.

His portrait is at Wentworth Castle, and in the large picture of Q. Henrietta, copied from Vandyck, at Petworth, he is ludicrously introduced with a marmoset monkey on his shoulder, which he holds by a silk string.]



string, in a landscape, coloured warmly and freely like Snyder or Rubens. Mytens drew the same figure in a very large picture of Charles I. and his Queen, which was in the possession of the late Earl of Dunmore, but the single figure is much better painted. The history of this diminutive personage was so remarkable, that the reader will perhaps not dislike the digression.

\* He was born at Oakham in Rutlandshire in 1619, and about the age of seven or eight, being then but eighteen inches high, was retained in the service of the Duke of Buckingham, who resided at Burleigh on the Hill. Soon after the marriage of Charles I. the King and Queen being entertained at Burleigh, little Jeffery was served up to table in a cold pye, and presented by the Duchess to the Queen, who kept him as her dwarf. From seven years of age 'till thirty he never grew taller; but after thirty he shot up to three feet nine inches, and there fixed. Jeffery became a considerable part of the entertainment of the court. Sir William Davenant wrote a poem called *Jeffreidos*, on a battle between him and a† turkey cock, and in 1638, was published a very small book called *The New-year's Gift*,‡ presented at

\* See Fuller and Wright's Rutlandshire.

† The scene is laid at Dunkirk, and the midwife rescues him from the fury of his antagonist.

‡ [A small print of Jeffery Hudson is prefixed to a very diminutive and extremely rare book, with the title above-mentioned, to which is added, " with a letter penned in short

court from the Lady Parvula to the Lord Minimus (commonly called little Jeffery) her majesty's servant, &c. written by Microphilus, with a little print of Jeffery prefixed. Before this period Jeffery was employed on a negotiation of great importance: he was sent to France to fetch a midwife for the Queen, and on his return with this gentlewoman, and her majesty's dancing-master, and many rich presents to the Queen from her mother Mary de' Medici, he was taken by the Dunkirkers.\* Jeffery, thus made of consequence,

hand, wherein is proved, that little things are better than great. Written by MICROPHILUS, 12mo. 1636." There are verses to his high and mighty friend William Evans, surnamed the Great Porter.

Well—be not angrie this small book is read

In praise of one, no bigger than thy head, &c.

The dedication presents to us a complete specimen of what was then called the *euphuistic* style of writing, so much admired.

"To the most exquisite epitome of nature, and the completest compendium of a courtier, the LADY PARVULA wisheth health and happinesse, &c.

"Goe on, goe on therefore diminutive Sir! with the guide of honour, and the service of fortune; your lovelinesse being such, as no man can disdaine to serve you—your littlenesse such, as no man can need to feare you; so the first having put you without hatred, the latter below envy, &c.

"Minde not—minde not, most perfect abridgement of nature, the great neglect which the ignorant vulgar cast upon littlenesse, since it hath made you attendant upon Royaltie."]

\* It was in 1630. Besides the present he was bringing for the Queen, he lost to the value of 2500*l.* that he had received

grew to think himself really so. He had born with little temper the teasing of the courtiers and domestics, and had many squabbles with the King's gigantic porter;\* at last being provoked by Mr. Crofts, a young gentleman of family, a challenge ensued, and Mr. Crofts coming to the rendezvous armed only with a squirt, the little creature was so enraged that a real duel ensued, and the appointment being on horseback with pistols, to put them more on a level, Jeffery with the first fire shot his antagonist dead. This happened in France, whither he had attended his mistress in the troubles. He was again taken prisoner by a Turkish rover, and sold into Barbary. He probably did not long remain in slavery; for at the beginning of the civil war he was made a captain in the royal army, and in 1644 attended the Queen to France, where he remained 'till the restoration. At last upon suspicion of his being privy to the Popish plot he was taken up in 1682, and confined in the gate-house Westminster, where

in France on his own account from the Queen-mother and ladies of that court.

\* A basrelief of this dwarf and giant is to be seen fixed in the front of a house near the end of Bagnio-court on the east side of Newgate-street. Probably it was a sign. Oliver Cromwell too had a porter of an enormous height, whose standard is recorded by a large O on the back of the terrace at Windsor almost under the window of the gallery. This man went mad and prophesied. In Whitechapel was a sign of him taken from a print of St. Peter.

he ended his life in the sixty-third year of his age.

Mytens remained in great reputation 'till the arrival of Vandyck,\* who being appointed the King's principal painter, the former in disgust asked his majesty's leave to retire to his own

\* [To the very short list given by Mr. W. we may be authorised in adding the following portraits.

1. Himself and family. Mereworth Castle, Kent.
2. Count Mansfeldt (in armour, w. l.) Royal Collection.
3. William, first Earl of Devon. Chatsworth.
4. Henry Prince of Wales. Hampton Court.
5. James, Duke of Richmond, w. l. Windsor. Warwick Castle.
6. G. Villiers, Duke of Bucks, w. l. Gorhambury; Royal Collection.
7. James, Marquis of Hamilton, w. l. Hamilton Palace.
8. Anne, Countess of Dorset. Knowle.
9. W. Earl of Pembroke. Royal Collection; with a view of Wilton. Wilton.
10. Himself and wife. Woburn.
11. The same. Kensington.
12. C. Howard, Earl of Notts, w. l. Royal Collection.
13. H. Wriothesley, Earl of Southampton. Althorp.
14. Lionel Cranfield, Earl of Middlesex. Knowle.
15. Frances Duchess of Richmond. Duff-house, Scotland.
16. Philip, Earl of Pembroke, with a View of Wilton. Strawberry-hill.
17. Charles I. and Q. Henrietta with P. Charles as an infant, seated on a velvet cushion. Carlton-House.
18. Ernest Augustus Elector of Brunswick, w. l. Hampton-Court.
19. His Duchess; w. l. Ditto.
20. Duke of Richmond, Ludovicus Richmondiæ et Lenoxiæ Dux 1623, æt. LIX. D. Mytens Fec. Buckingham-House.
21. Jerome Weston, Earl of Portland. Grimsthorp.

country; but the King learning the cause of his dissatisfaction, treated him with much kindness, and told him that he could find sufficient employment both for him and Vandyck; Mytens consented to stay, and even grew intimate, it is probable, with his rival, for the head of Mytens\* is one of those painted among the professors by that great master.†

Whether the same jealousy operated again, or real decline of business influenced him, or any other cause, Mytens did not stay much longer in England. We find none of his works here after the year 1630. Yet he lived many years afterwards. Houbraken quotes a register at the Hague dated in 1656, at which time it says Mytens painted part of the cieling of the town-hall there; the subject is, Truth writing history on the back of Fame.

These were the most considerable painters in oil in the reign of James: There were undoubtedly several others of inferior rank, whose names are not come down to us, except two or three; and of one of those I find nothing but this short note from Baglione‡

Christophano Roncalli§ pittore, andò per la

\* In some of the first impressions the name of Isaac appears in this plate, instead of Daniel. It was corrected afterwards.

† ["Imagines 200 ab Antonio Vandyck depictæ et partim a seipso aquâ forti exaratæ, *Antv. 1650. Vanden Enden.*"]

‡ Page 186.

§ [Notices of Christofano Roncalli delle Pomarence, are



Germania, per la Fiandra, per l' Olanda, per l' Inghilterra, per la Francia; e finalmente carico d' honori e di 74 anni fini il corso 1626.\* I should not mention such slight notices, but that they may lead to farther discoveries. Another was a more remarkable person, especially in the subsequent reign; but in a work of this nature it is impossible not to run the subjects of one chapter into those of another, taking care however to distribute them, as they serve best to carry on the chronologic series. His name was

### ROBERT PEAKE.

The earliest mention of him that appears is in the books† of the Lord Harrington, Treasurer of the Chambers, No. 78, 79, being accounts of monies received and paid by him;

Item, paid to Robert Peake,‡ picture-maker, by warrant from the council October 4, 1612, for three several pictures made by him at the commandment of the Duke of York his officers, and

found in *Baglione*, t. i. p. 222. and in *Lanzi*, t. i. 222, t. ii. 118-281-5-311. He was a superior artist in fresco. He was engaged in no similar work in England, and was probably merely a traveller.]

\* He died at Rome.

† They were in the collection of the late Dr. Rawlinson. [Robert Peake, at his shopp neare Holbourn Conduit.]

‡ Mr. Pennant in his *Tour to Scotland*, vol. ii. p. 12, mentions a family picture done by one Tobias Ratchiff, but by the account he was rather a picture-maker than a painter, in this reign.

given away and disposed of by the Duke's Grace, twenty pounds.

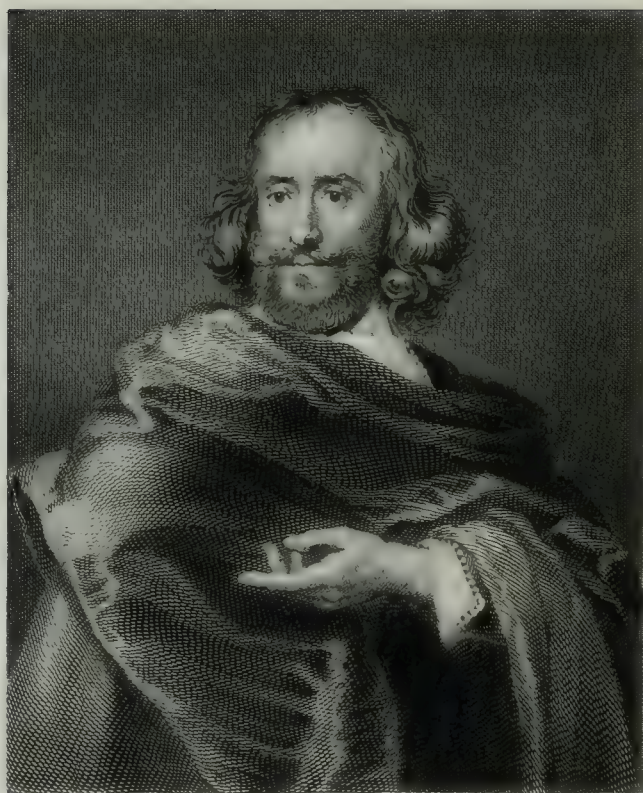
It does not appear whether these pictures were in oil or water-colours; I should rather suppose portraits in miniature of (King Charles the First then) Duke of York; but that Peake painted in oil is ascertained by Peacham in his book of limning, where he expressly celebrates his good friend *Mr. Peake*\* and Mr. Marquis† for oil-colours. Peacham himself was a limner, as he tells us in the same book, having presented a copy of his majesty's Basilicon Doron illuminated to Prince Henry.

Peake was originally a picture-seller by Holbourn-bridge, and had the honour of being Fai-

\* [Peacham first published his treatise on Drawing and Limning in 1634, 4to. republished in 1662, 8vo. The information he gives is superficial, but a larger extract will convey his opinion as to the art and its professors at that period. "Nor must be ungratefully unmiadful of my own countrymen, who have been and are able to equal the best, if occasion served, as old Mr. Hilliard, Mr. Isaac Oliver, inferior to none in Christendom for the countenance in small, my good friend *Mr. Peake* and M. Marquis for oyll colours, and many more unknown to me," p. 310. He speaks of the principal patrons of painters. "The Earls of Arundel, Worcester, Southampton, Pembroke, Suffolke and Northampton, with many knights and gentlemen, to whom our painters are equally beholden. Now, lest you should esteem over basely of this arte, and disdaine to have your picture because you may have it for a trifle, which I account a fault in many of our good workmen, &c."]

† Of this man I find no other mention.





thorn's master, and what perhaps he thought a greater honour, was knighted at Oxford,\* March 28, 1645. The disorders of the times confounding all professions, and no profession being more bound in gratitude to take up arms in the defence of King Charles, Sir Robert Peake entered into the service and was made a Lieutenant-colonel and had a command in Basing-house when it was besieged, where he persuaded his disciple Faithorn to enlist under him, as the latter in his dedication of the art of graving to Sir Robert expressly tells him, and where Peake himself was taken prisoner.† He was buried in the church of St. Stephen, London.‡

Miniature makes a great figure in this reign by the lustre thrown on it by

### PETER OLIVER,

the eldest son of Isaac Oliver, and worthy of being compared with his father. In some respects the son even appears the greater master, as he did not confine his talent to single heads. Peter copied in water-colours several capital pictures with signal success. By the catalogues of King Charles I. and King James II. it appears that

\* [William Peak, Lord Mayor of London, was knighted in 1668; and John Peak, his son, in 1701.]

† See a Letter from Oliver Cromwell to the Speaker of the House of Commons, on the reduction of Basing-house. Printed in the Annual Register for 1761.

‡ Payne Fisher's catal. of monuments.



there were thirteen pieces of this master in the royal collection, chiefly historic miniatures ; seven of them are still preserved in Queen Caroline's closet at Kensington.\* At the Earl of Exeter's at Burleigh is the story of Venus and Adonis, painted by Peter, and dated 1631. Vertue mentions another, which was in Mr. Halsted's sale in May, 1726 ; it represented Joseph, the Virgin, and the Child a-sleep, eight inches wide and five high. On it was written his name, with the termination French, P. Olivier fecit, 1628. Another piece, a fine drawing in Indian ink, was copied by him from a picture of Raphael in the collection of King Charles, St. John presenting a cross to the Child, kneeling before the Virgin. The original

\* [Isaac and Peter Oliver employed themselves so frequently upon the same picture, particularly after the former had grown old, that it becomes a difficult task to attribute some of their works, exclusively to either. Vanderdoort, in his catalogue of K. Charles's collection, gives thirteen pieces to Isaac Oliver, and fourteen to his son ; by whom were most of the copies from Titian and Correggio. The whole collection of limnings and miniature portraits by Holbein, Hilliard, the Olivers, Hoskins, &c. amounted to seventy-five, of a size varying from two to seven inches in diameter. Some of these had been preserved from the dispersion ordered by the parliament, or had been re-purchased ; as the whole number in Chiffinch's catalogue of pictures, belonging to K. James II. was encreased to seventy-one, of which thirty were by the Olivers ; and among them were singularly fine heads of P. Oliver and Lanniere, by the first mentioned. Seven only of the historical subjects by him have descended to the present Royal Family, and were preserved in Q. Caroline's cabinet, at Kensington.]

was sold after the King's death to the Spanish Ambassador for 600*l*. Jerome Lanier bought Peter's drawing, and sold it for twenty guineas to Mr. John Evelyn, from whom it came to the present Sir John Evelyn. The Duke of Devonshire has the portrait of Edward 6th. when an infant, the drapery highly ornamented and finished ; a copy from Holbein.\* Lady Elizabeth Germain has at Drayton the Madonna and Child. The finest work of Peter Oliver in my opinion is the head of his own wife,† in the cabinet of the Du-

\* In the first edition I, by mistake, ascribed this to Isaac Oliver, but Peter's mark is upon it.

† [She had likewise, a head of Christ of exquisite workmanship. Mr. West had Sir Philip Sidney in armour, a servant holding his war horse, and Lord Burleigh, copied by I. Oliver in water colours.

In the sale of the late Earl of Besborough, in 1801, there were three copies from Titian and Correggio, of Venus, Venus sleeping, and with Mercury and Cupid, by Peter Oliver from Dr. Mead's Collection. Those in Dr. Mead's Collection were mostly purchased for Frederick Prince of Wales.

Independently of the celebrated collection of the Digby family, which will be next mentioned, Mr. W. had previously collected these following, which have not been already adverted to, (v. i. p. 299.)

1. Elizabeth Q. of Bohemia. Φ
2. Charles Howard, Earl of Notts.
3. Isaac Oliver by himself. Φ
4. Peter Oliver, profile, in black lead, from a leaf of his own pocket-book, and his wife full faced on the other side.
5. Q. Anne of Denmark and another lady, in one frame.
6. Frances Howard, Countess of Essex and Somerset Φ

chess of Portland : It is life itself. I doubt whether his father ever excelled this piece. I have a head of the same woman drawn with black lead on the leaf of a vellum pocket-book ; on the reverse is his own portrait in profile ; both masterly : and in black and red chalk I have a boy's head, larger than he generally painted, of great nature and vivacity. At Kensington below stairs is the portrait of Peter Oliver by Hanneman, who painted the wife too ; but I know not where the latter is.\*

7. Sir Anthony Shirley, Ambassador from the Sophy of Persia to K. James I. dress half English, half Persian.

8 Elizabeth, Q. of Bohemia, (another).

9 Sir Kenelm Digby, from Dr. Meade's Collection.

10. Robert Cecil, Earl of Salisbury.

11. K. James I.

12. Robert Devereux, Earl of Essex.]

\* Since this work was first published, a valuable treasure of the works of this master and of his father Isaac, was discovered in an old house in Wales, which belonged to a descendant of Sir Kenelm Digby. The latest are dated 1633 ; but being inclosed in ivory and ebony cases, and the whole collection locked up in a wainscot box, they are as perfectly preserved as if newly painted. They all represent Sir Kenelm and persons related to or connected with him. There are three portraits of himself, six of his beloved wife at different ages, and three triplicates of his mistress, all three by Isaac Oliver, as is Lady Digby's mother, which I have mentioned before. But the capital work is a large miniature copied from Vandyck, of Sir Kenelm, his wife and two sons, the most beautiful piece of the size that I believe exists. There is a duplicate of Sir Kenelm and Lady Digby from the same picture, and though of not half the volume, still more highly finished. This last piece is set in gold, richly inlaid with flowers in enamel, and

It is extraordinary that more of the works of

shuts like a book. All these with several others I purchased at a great price, but they are not to be matched.

[Mr. W.'s own *Catalogue raisonné*, of his unrivalled collection of the works of the Olivers, chiefly portraits of the family of Sir Kenelm Digby, is subjoined, as published in the last edition of his works, v. ii. p. 421, 4to. 1798.

“A frame with nine miniatures, viz.

A young Bride, by *Isaac Oliver*.

A Lady; behind her a red curtain. Both of the family of Digby, but not known.

Venetia Stanley Lady Digby, aged nineteen, very beautiful, by *Peter Oliver*.

Sir Kenelm Digby and Lady Digby, after Vandyck; by ditto: set in the form of a book with covers of gold enamelled.

The same Lady Digby, as she was found dead in her bed; by ditto, after ditto; set in gold enamelled black; on which behind is a sphere: it seems to mean, that the world was in mourning for her. Sir Kenelm was passionately fond of this lady, who, Lord Clarendon says, was of *extraordinary beauty and as extraordinary fame*. At Windsor is a whole length of her, by Vandyck, treading on serpents, to imply that the stories told of her were the produce of malice. At Goathurst, where they lived, are two busts of her in bronze; on the pedestal of one are inscribed these tender words, *Uxorem vivam amare voluptas, defunctam religio*.

\* Sir Kenelm Digby, when young; by *Peter Oliver*, very fine.

Lady Digby, again, most beautiful; by *ditto*.

Lady Lucy Percy, daughter and co-heiress of Thomas, Earl

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\* [An exquisite miniature of Sir K. Digby, when nineteen years old, was painted at Venice by Giovanna Garzoni, a very celebrated female artist, (of whom See *Lanzi*, t. ii. p. 209.) He returned to England in 1619. It now belongs to the Lady of Colonel Spicer of Chelsea College, and bears a decided resemblance to the portrait at Althorp by C. Jansen.]

this excellent master are not known, as he com-

of Northumberland who was beheaded, wife of Sir Edward Stanley, younger son of the Earl of Derby, mother of Venetia Lady Digby; by Isaac Oliver. She is still more beautiful than her daughter, though drest very unbecomingly in a great black hat and large ruff; only set off by a lilac ground. This is perhaps the finest and most perfect miniature in the world. All the seven last are wonderfully preserved, though found in a garret in an old house in Wales, belonging to a Mr. Watkin Williams, probably descended from Sir Kenelm, one of whose sons left only two daughters, that were married into Welch families. This set of pictures, with a few more less fine, cost Mr. Walpole 300 guineas.

A Lady of the family of Digby; belonging to the set above-named, in a white enamelled case.

*The Second Purchase.*

Two boys, sons of Sir Kenelm Digby. Note, these and some after-mentioned pictures of the Digbys were the other division of that collection, and were purchased by Mr. W. of the Lady who shared them with the other heir.

Sir Kenelm Digby, his wife and two sons, by Peter Oliver, after Vandyck; a large miniature in the highest preservation; in an ebony case set with Wedgwood's cameos. On the insides of the doors, two other ladies of the same set.

Two other ebony cases, ditto. In one, a lady of the Digby family, half-length, after Vandyck, with a beautiful landscape, by Peter Oliver.

Lady Catherine Howard, daughter of H. Fred. Earl of Arundel, and first wife of John Digby, son of Sir Kenelm.

On the reverse, in the same enamelled frame, another lady of the family, exquisitely painted by *Peter Oliver*; probably the second wife of John Digby.

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The singularly curious and valuable collection of portraits, and rare specimens of English antiquity, which embellished and distinguished Strawberry-hill, of Mr. W.'s own creation,



monly made duplicates of his pictures,\* reserving one of each for himself.† On this subject Russel the painter,‡ related to or connected with the Olivers, told Vertue a remarkable story. The greater part of the collection of King Charles being dispersed in the troubles, among which were several of the Olivers, Charles II. who remembered, and was desirous of recovering them, made many inquiries about them after the restoration. At last he was told by one Rogers§ of Isleworth,

was bequeathed by him to descend *entire*, to the present possessor, John James Earl of Waldegrave.]

\* Sir Andrew Fountaine lost many miniatures by a fire at White's original chocolate-house in St. James's-street, about thirty years ago, where he had hired two rooms for a repository of part of his collection. Probably some of the works of the Olivers, of Cooper, &c. were destroyed there.

† Peter Oliver etched a few small histories, but Vertue does not specify the subjects.

‡ Anthony Russel, great nephew of Cornelius Jansen, as mentioned, p. 15.

§ Vertue says he was very great at court; it was probably Progers, well known for being employed in the King's private pleasures. See *Mémoires de Grammont*.

[Edward Progers was buried at Hampton in Middlesex in 1714, aged 91. He had distinguished himself in early life, in the service of Charles I.; and had obtained the confidence of his successor upon many secret occasions, as he was a groom of the bed-chamber. He possessed a gentleman's estate in Breconshire, which county he long represented in Parliament. He is mentioned in the *Mém. de Grammont*, p. 188, where, in a note, Mr. W. remarks the singular cause of his death, occasioned by a fever in cutting four new teeth, at the age of ninety-one.]

that both the father and son were dead, but that the son's widow was living at Isleworth and had many of their works. The King went very privately and unknown with Rogers to see them; the widow showed several finished and unfinished, with many of which the King being pleased, asked if she would sell them: She replied, she had a mind the King should see them first, and if he did not purchase them, she should think of disposing of them. The King discovered himself, on which she produced some more pictures which she seldom showed. The King desired her to set her price; she said she did not care to make a price with his majesty, she would leave it to him; but promised to look over her husband's books and let his majesty know what prices his father the late King had paid. The King took away what he liked, and sent Rogers to Mrs. Oliver with the option of 1000*l.* or an annuity of 300*l.* for her life. She chose the latter. Some years afterwards it happened that the King's mistresses having begged all or most of these pictures, Mrs. Oliver, who was probably a prude, and apt to express herself like a prude, said, on hearing it, that if she had thought the King would have given them to such whores, and strumpets and bastards he never should have had them. This reached the court, the poor woman's salary was stopped, and she never received it afterwards. The rest of the limnings which the King had not taken, fell into the hands of Mrs. Russel's father.

Peter Oliver, says Vertue, died about the year 1664, aged near 60; but this must be a mistake, as his father's drawing at Kensington finished by the son is dated 1616, when by that account Peter was not above twelve years old. From his age and the story of his widow it is more likely that he died before the restoration. Probably the date 1664 should be 1654. He was buried with his father in the Black-fryars.

As in none of these accounts mention is made of any children of Peter Oliver, I conclude that Isaac Oliver, glass painter, born in 1616, was son of the younger brother James. Among the verses printed by the University of Cambridge in 1638, on the death of Mr. Edward King, Milton's Lycidas, one of the English copies is inscribed Isaac Oliver,\* who, I suppose, was the glass-painter, and then about the age of twenty-two, as appears from the following inscription on a painted window in Christ-church Oxford, J. Oliver aetat. suae 84, anno 1700, pinxit deditque.† The story is St. Peter

\* Peck's Life of Milton, p. 36.

† [The inscription upon this window, is "J. Oliver," which is not necessarily the initial of "Isaac;" nor is there any proof that the execution of his gift did not precede the year 1700. The finest specimen of his minute works, sun-dials with flies, insects and butterflies, is (*or was*) at Northill in Bedfordshire, in the parlour window of the rectory house. This was probably a present to the rector, as Oliver had been employed to make a window of exquisitely finished emblazoning, for the Chancel. Both are inscribed "John Oliver fecit 1664." One

delivered out of prison, the drawing and execution good, but the colouring in some parts faint. The long life of this person,\* estimable for his

of his best performances is a sun-dial, with the arms of Archbishop Sheldon, and a view of the Theatre, Oxford, now in Lambeth Palace. This John Oliver was born in 1616, and was probably the son of one of Isaac's younger sons, who were brought up as painters in miniature, (for he speaks of them in his will as artists) and one of them, at least, might have practised drawing, annealing, and staining upon glass. In the beginning of the reign of James I. small portraits oval or round, and about five or six inches by seven or eight in diameter, were much in usage; of which there still remain some curious specimens in different colleges, at Oxford. The Editor has one much smaller, of Q. Elizabeth, which came out of a parlour in Kent, in which were likewise many Æsopian figures of animals placed singly in lozenges: *Aubrey* describing Lord Bacon's villa at Verulam, (v. ii. p. 232), says, "that the glass windows of the gallery were all painted, and every pane with figures of beast, bird or flower; perhaps his Lordship might use them as topiques for locall memory."

The name of Oliver appears to have been connected with the arts from the time of James I. to whom John Oliver was master mason, buried in the Church of St. Faith, London. His descendant of the same names was one of the three commissioners for regulating the plan of rebuilding London after the fire 1666. *Aubrey* says, that he was the City Surveyor, and that he became possessed of a great part of the MS. designs and sketches of Inigo Jones.]

\* After the fire of London he was employed jointly with Mr. Hooke, in surveying and laying out the ground for rebuilding the city. See *Biogr. Britann.* vol. iv. p. 2654, marginal note. There is a mezzotinto of Egbert Hemskirk, sould by J. Oliver at the Eagle and Child on Ludgate-hill; and another of James II. on his throne with addressers thanking him

own merit and that of his family, served almost alone to preserve the secret of painting on glass—a secret which however has never been lost, as I shall show in a moment by a regular series of the professors. The first interruption given to it was by the reformation, which banished the art out of churches; yet it was in some measure kept up in the escutcheons of the nobility and gentry in the windows of their seats. Towards the end of Queen Elizabeth it was omitted even there, yet the practice did not entirely cease. The chapel of our Lady at Warwick was ornamented a-new by Robert Dudley Earl of Leicester and his Countess, and the cypher of the glass-painter's name yet remains with the date 1574; and in some of the chapels at Oxford the art again appears dating itself in 1622 by the hand of no contemptible master. I could supply even the gap of forty-eight years by many dates on Flemish glass, but nobody ever supposed that the secret was lost so early as the reign of James I. and that it has not perished since will be evident from the following series reaching to the present hour.

The portraits in the windows of the library at All-Souls, Oxford.\*

for his declaration of liberty of conscience. *V. Granger's Catalogue of English Heads.*

\* [Mr. W. probably intended only a chronological notice, or he would not have omitted two such memorable specimens as the windows in King's College, Cambridge, and at St. Mar-



In the chapel at Queen's College, twelve windows, dated 1518.

garet's Westminster, in the reign of Henry the Eighth. The present additions are made, to render the series in point of date, more complete.

After the Reformation in England, we may trace a new æra of stained glass, which may be said to have commenced with the seventeenth century. The prejudices of the first reformers having relaxed in certain points, relative to the internal decoration of churches, the introduction of so splendid a mass of ornament, and of one so congenial with the architecture still remaining, was no longer proscribed by a positive injunction. Our commercial intercourse with the Low Countries where the arts had begun to flourish, and where a school for painting had been established, facilitated the acquirement of stained glass, which emerging from its rudeness now exhibited some regularity of design. During the reigns of Elizabeth and James I. armorial bearings and small portraits in circles were the usual decoration of the bay-windows in the great manerial halls; but complete scriptural histories in which the figures were well designed and grouped, were rarely seen excepting in the two Universities and in private chapels, in the houses of the Nobility.

About the middle of the reign of James I., Bernard Van Linde, a Fleming, is supposed to have settled in England; but was at all events the father of glass painting, in its renewed and improved state in this kingdom.

He stained scriptural subjects in Lincoln College Chapel, 1629, 1631. In the Divinity School, of Christ-Church, *Oxon.* 1640. In the Chapels of University and Lincoln Colleges, 1641. The three last mentioned by Abraham Vanhinge, who was more probably the brother, than the son of Bernard, as he was competent to a work of no inferior merit in 1640. William Price the elder, had a brother Joshua Price who finished the windows at Queen's College, Oxford, in 1717. His son, William Price, stained the windows in Westminster Abbey, in 1735; and several at New College, from Flemish Cartoons.]

PC a cypher on the painted glass in the chapel at Warwick, 1574.

The windows at Wadham-college; the drawing pretty good, and the colours fine, by Bernard Van Linge, 1622.

In the chapel at Lincoln's-inn, a window with the name of Bernard, 1623. This was probably the preceding Van Linge.

In the chapel at Wroxton stories from the Bible by Bernard Van Linge, 1632.

In Christ-Church, Oxford, by Abraham Van Linge, 1640.

In the church of St. Leonard Shoreditch, two windows by Baptista Sutton, 1634.

The East window in the chapel at University-college. Hen. Giles\* pinxit, 1687. There are eight or ten more dated 1640.

— at Christ-church, Isaac Oliver, aged 84, 1700.

Window in Merton-chapel, William Price,† 1700.

Windows at Queen's New-college and Maudlin, by William Price, the son, now living, whose

\* In Mr. Thoresby's museum was "the picture of Mr. Henry Gyles (called there) the famous glass painter at York, wrote in mezzotinto by the celebrated Mr. Francis Place, when that art was known to few others. Bought with other curiosities of Mr. Gyles's executors." See *Thoresby's Ducatus Leodiensis*, page 492.

† He died in 1722.

colours are fine,\* whose drawing good, and whose taste in ornaments and mosaic is far superior to any of his predecessors, is equal to the antique,

\* He died a batchelor at his house in great Kirby-street, Hatton-garden, July 16, 1765.

[Mr. W. here speaks of the taste for collecting stained glass upon its first appearance ; and as his own at Strawberry-hill (which must now be *comparatively* considered as very inferior) contributed much to the introduction of it, among the lovers of gothic embellishment.

The Revolution in France forced the persecuted clergy to supply themselves with the means of emigration, from the private sale of the stained glass in their chapels. Our English agents were particularly industrious to procure it, under the pressure of such circumstances, and were great gainers.

The Editor inspected with interest, most that was offered for public sale ; and made notes of the new proprietors and application, as he has been able to authenticate them.

A window, subject the Nativity, was purchased by the Earl of Radnor, at Angiers, in 1787, and by him replaced in the church of Coleshill, in Berkshire.

In consequence of the suppression of monasteries in Flanders, many chapels most richly ornamented with stained glass were dilapidated and sold. Sir Brooke Brydges, Bart. being at Liege, in 1800, purchased the glass, long celebrated, of the chapel of Herkenrode near that city, for 200*l.* which has been erected and now fills seven large windows of the choir, in the Cathedral of Lichfield. The subjects are scriptural, with emblazoned portraits of the Counts of Egmont and Horn. Dates from 1532-1539. Initials of artists, &c.

A great importation of stained glass, collected in the Netherlands, was sold by auction in London, in 1807, which was purchased by individuals and given to churches.

The meeting of Mary and Elizabeth from the Chapel of St. Nicholas at Rouen, bought by the Earl of Carlisle, and given to the Cathedral of York, in 1804.

to the good Italian masters, and only surpassed by his own singular modesty.\*

|                          |                        |
|--------------------------|------------------------|
| Christ before Pilate     | Ely Cathedral.         |
| Evangelists and Prophets | Tottenham Church.      |
| Crucifixion              | - Rickmansworth ditto. |
| Life of St. Barbara,     | Cholmondeley.          |

Another collection, not inferior to the above, was offered for sale in 1808. It had been taken from the cathedral, and other churches at Cologne, from the Carthusian monastery at Rouen which consisted of twelve lights, *en grisaille*, describing the history of eremitism: the Last Supper (1542) from St. John's Church in that city, and eleven large subjects of most brilliant colouring, taken from a chapel in the Cathedral of Cologne. The works *en grisaille* were chiefly by the Pinaigriers.

In a chapel at the Vine, Hants, is a series of stained glass brought from Boulogne. The three upper tiers contain scriptural subjects, and the lower have the portraits of Francis I. with his two wives, Claude and Margaret, and their tutelar saints. Of smaller pieces, the finest collection made by Sir T. Neave, Bart. is now at his seat, at Dagenham, Essex.]

\* It may not be unwelcome to the curious reader to see some anecdotes of the revival of taste for painted glass in



England. Price, as I have said, was the only painter in that style for many years in England. Afterwards, one Rowell, a

## EDWARD NORGATE,

though of a very inferior walk in the profession, deserves to be remembered for his uncommon excellence in his way. He was son of Dr. Robert

plumber at Reading, did some things, particularly for the late Henry Earl of Pembroke, but Rowell's colours soon vanished. At last he found out a very durable and beautiful red, but he died in a year or two and the secret with him. A man at Birmingham began the same art in 1756, or 57, and fitted up a window for Lord Lyttelton in the church of Hagley, but soon broke. A little after him one Peckitt at York, began the same business, and has made good proficience. A few lovers of the art collected some dispersed panes from ancient buildings, particularly the late Lord Cobham, who erected a gothic temple at Stowe, and filled it with arms of the old Nobility, &c. About the year 1753, one Asciotti an Italian, who had married a Flemish woman, brought a parcel of painted glass from Flanders, and sold it for a very few guineas to the Hon. Mr. Bateman of Old Windsor. Upon that I sent Asciotti again to Flanders, who brought me 450 pieces, for which, including the expence of his journey, I paid him thirty-six guineas. His wife made more journeys for the same purpose, and sold her cargoes to one Palmer, a glazier in St. Martin's-lane, who immediately raised the price to one, two, and five guineas for a single piece, and fitted up entire windows with them, and with mosaics of plain glass of different colours. In 1761, Paterson an auctioneer at Essex-house in the Strand, exhibited the first auctions of painted glass, imported in like manner from Flanders. All this manufacture consisted in rounds of scripture-stories, stained in black and yellow, or in small figures of black and white, birds and flowers in colours, and Flemish coats of arms.



Norgate, master of Bennet-college Cambridge, where Edward was born. He was brought up by Nicholas Felton Bishop of Ely who married his mother, and who observing his inclination to limning and heraldry, permitted him to indulge his genius.\* As he had good judgment in pictures,

\* [In very early life, he discovered considerable talents for minute drawing and designing ornamental scrolls for the embellishment of MSS. He was Clerk of the Signet to King Charles the First, whom he attended into Scotland in 1640. Fuller says, that the Bishop, finding him inclined to limning and heraldry, permitted him to follow his fancy therein. It does not appear that he remained long enough at Cambridge to have taken any degree, or to have applied himself to any of the learned professions. In pursuit of that branch of the arts to which his genius more particularly led him, he came to London, and soon connected himself with the eminent painters who were patronized by Charles I. To the Royal Gallery, and to those of Lord Arundel and the Duke of Buckingham, at that period, containing the finest collections of foreign pictures, before their dispersion on the continent, he had constant access. Norgate soon obtained the patronage of Thomas Earl of Arundel, the father of virtu in England, and it is presumed, that he was domesticated at Arundel House. In 1633, he was appointed by Lord Arundel, as Earl Marshal, Windsor Herald, in the College of Arms, and soon after, ‘ Illuminator of Royal Patents,’ some of which are still preserved by noblemen to whom they were granted, and are indeed exquisite specimens of beautiful design and finishing, upon vellum, inferior, in no great degree, to the elaborate bordures which enclose the miniatures of Giulio Clovio. With such excellence and facility of pencil, it is a fair conjecture, that he made many small limnings from the Arundelian collection, (a kind of drawing

was sent into Italy by the great collector, Thomas Earl of Arundel, to make purchases for him, but

in which the Earl is said to have taken great delight) but from their evanescence or other causes, I know of none now extant. He instructed Lord Arundel's sons Henry-Frederick and William, afterwards the unfortunate Viscount Stafford, in his elegant art. Thus having from superior opportunities, acquired a correct knowledge of masters, and become intimately conversant with the theory of painting, Lord Arundel sent him with a confidential commission to purchase pictures for him on the continent, as he had, with similar directions, for William Petty, an uncle of the celebrated Sir William, the founder of the Lansdowne family, to the Levant to procure marbles, many of which are now to be seen at Oxford.

Fuller relates a story as received from himself, that Norgate when returning to England, was detained at Marseilles; and having exhausted his purse, a misfortune which Lord Orford rather uncandidly seems to attribute to his patron's intentional neglect of him, used frequently to walk for several hours in a public part of the city, with a most dejected air. A merchant who had often observed him, told him that so much walking would soon have brought him to the end of his journey; when Norgate confessed his inability to proceed for want of money. Without delay money was advanced him, by which he might pursue his route through France *on foot*. That a nobleman like Lord Arundel, who expended princely estates in the pursuit of the arts, should have wilfully exposed an agent of so much merit, and of whom he entertained the greatest favour, is not to be credited: and the extreme difficulty, at that time, of remitting small sums from one distant part of the Continent to another, must be likewise taken into the account. Fuller has asserted, "this story is his own relation." Previously to his leaving England, he was promoted, without intermediate step to be Windsor Herald, of which office he was, with seve-

returning by Marseilles and by some accident being disappointed of the remittances he expected, and totally unknown there, he was observed by a French gentleman to walk many hours every day on the cours in a disconsolate manner. The gentleman inquiring into his circumstances, told him, that perceiving he was able to walk at least twenty miles a day, if he would set out on his journey homewards, he would furnish him handsomely for a footman, by which assistance Norgate arrived in his own country.\* Among the accounts of the Lord Harrington quoted above, is the following entry;

Paid to Edward Norgate by warrant from the council April 24, 1613, for his paynes taken to

ral of his loyal brethren deprived, before the execution of the king, in 1648. It is erroneously stated by Fuller, that he died at the Herald's College, in 1650. The MS. which has been quoted in these notes for the first time, is now in the Bodleian Library, Oxon. (*Rawlinson and Willis*, No. 326.) and is intitled "Miniature, or the Art of Limning by Edward Norgate, dedicated to Henry Frederick, Earl of Arundel, and dated July 8, 1654." It is a thin folio, very fairly written with his own hand, and commences thus, "There are now more than twenty years past, since at the request of that learned physician Sir Theodore Mayerne, I wrote the ensuing discourse." Fuller's date of his death therefore is inaccurate, although it does not appear that he lived to regain his station, under Charles II. Loyd (*Loyalists*) says that he left several MSS. ready for the press, which were never printed.

\* *Fuller's Worthies* in Cambridgeshire.

write and lymne in gold and colours certain letters written from his majesty to the King of Persia, the sum of ten pounds.

These letters were undoubtedly in answer to those brought by that singular adventurer Sir Antony Shirley, ambassador *from* the Sophy *to* his own sovereign.

The warrant for restoring the use of the old English march, which I have set forth in the Catalogue of Noble Authors, was illuminated by this person; but the best evidence of his abilities is a curious patent lately discovered. The present Earl of Stirling received from a relation an old box of neglected writings, among which he found the original commission of Charles I. appointing his Lordship's predecessor Alexander Earl of Stirling commander in chief of Nova-Scotia with the confirmation of the grant of that province made by James I. In the initial letter are the portraits of the King sitting on the throne delivering the patent to the Earl, and round the border representations in miniature of the customs, huntings, fishings and productions of the country, all in the highest preservation, and so admirably executed, that it was believed of the pencil of Vandyck. But as I know no instance of that master having painted in this manner, I cannot doubt but it was the work of Norgate, allowed the best illuminator of that age, and generally employed, says Fuller,

to make the initial letters in the patents of Peers and commissions of Embassadors.\* Fuller con-

\* [In this very curious and delicate art, a legitimate branch of the ancient limning or illumination as used in MSS. Norgate found an equal in HENRY LILLY, an officer likewise of the College of Arms, as Rouge Dragon Poursuivant. His extraordinary skill had recommended him to the patronage of the Earl of Arundel. For that nobleman he had compiled a sumptuous folio MS. of the genealogy of the Howards, enriched with armorial ensigns, sepulchral monuments, small portraits, and almost every other decoration which could be applied to such a composition by skill and taste. It appears from the beautiful frontispiece that it is intitled "The genealogie of the Princelie familie of the Howards, &c. collected and disposed by Hen. Lilly Rouge Dragon, 1638." He died, in that year, having lived only to finish this work. After his death his executors demanded for it, of Lord Arundel, a sum which he declined to give, and it was retained in his family, until his surviving daughter sold it to the Earl of Northampton. It is now in a most perfect state and is preserved in the library of the Marquis of Northampton, at Castle Ashby, Northamptonshire. Aubrey mentions (v. ii. p. 329.) that Sir Kenelm Digby had a large book most exquisitely embellished, and probably either by Norgate or Lilly. "Mr. J. Digby, (son of Sir Kenelm) brought me a great book, as big as the biggest church bible I ever saw, and the richliest bound, bossed with silver, and engraven with scutcheons and crest. It was the historye of the Digbyes, which Sir Kenelme had ordered to be done. There was inserted all that was to be found, any where, relating to them out of recordes, the Tower rolls, &c. all the church monuments were most exquisitely limned, by some rare artist. He told mee that the compiling of it, did cost his father a thousand pounds. When Mr. J. Digby did me the favour to show me this rare MS. "This booke, sayd he, is all that I have left me of all the estate, that was my father's."]



cludes his account of him in these words; "He was an excellent herald by the title of ———\* and which was the crown of all, a right honest man. Exemplary his patience in his sickness (whereof I was an eye witness) though a complication of diseases, stone, ulcer in the bladder, &c. seized on him." He died at the Herald's office, Dec. 23, 1650.

### SOLOMON DE CAUS,

a Gascon, was Prince Henry's drawing-master. All† we know of him is that in 1612, the year of the Prince's death, he published a book, intituled, *La Perspective ou Raison des ombres et miroirs*, with several engraved plates, folio.‡ It is ad-

\* It is extraordinary that Fuller who was acquainted with him, did not know the title of his office. It appears by the warrant for the march that Norgate was Windsor-herald. He was also clerk of the signet. *V. Masters's History of Corpus Christi Coll. Camb.* p. 118.

† I have learnt that the front of Wilton by Inigo Jones was conducted by this De Caus.

[De Caus or Caus was employed by Henry Prince of Wales, in making additions to the palace at Richmond, before 1612. It was a picture gallery, which was afterwards furnished by his brother Charles I. It appears from *Archæolog.* v. xv. p. 17. that De Caus had been paid 2826*l.* 10½*s.* on account of these works, and there remained due to him when the Prince died in 1614, 303*l.* 13*s.* 6*d.* In the *Lansdowne MSS.* No. 446. *Brit. Mus.* is an account of monies issued to Solomon de Caus, for works at Greenwich and Somerset Gardens, in 1612.]

‡ From prints in that book I should think that he was bro-

dressed from Richmond palace to Prince Henry, after he had been, as he tells his Highness, two or three years in his service; and another tract in folio on mechanic powers, 1628.

This young Prince was a great lover of the arts, and laid the foundation of the collection, which his brother compleated. The medals were purchased by him, and Vanderdort, in his catalogue, mentions several statues\* and pictures which King Charles inherited from Prince Henry. In the appendix to Birch's life of this Prince are several letters from Sir Edward Conway, in one† of which he mentions having bought a picture of the Four Evangelists, whom he calls affectedly, *the most faithfull, glorious and excellent secretaries that ever were to the infinite incomprehensible Prince*; desiring Mr. Adam Newton, *secretary to the most hopefull, powerfull and glorious earthly Prince*, to present it to his Royal Highness; and in others

ther of Isaac de Caus, and assisted him in building the porticos and loggias of Gorhambury, and at least, part of Camden-house near Kensington.

v. *Brit. Topogr.* vol. ii. 375.

\* [“1636, the king's statues placed at this instant round his Majesties cabanet roome, being in number 36. Eighteen little statues in bronze came from Prince Henry.” *Vanderdort's MS. Catal. Harl. Brit. Mus.* As the last mentioned were by Franc. Fanelli, they will be hereafter particularised.

The medals and gems amounting in the whole to 1200, were purchased of the executors of *Abraham Gorlée*, (the author of the *Dactylothea*) for Prince Henry.

is much talk of a negociation in which he was employed by the same Prince to engage an eminent painter of Delft to come to England. This was *Mireveldt* who had many solicitations afterwards from King Charles on the same head ; but none succeeded. The printed letters are from the Harleian MSS. and describe Mireveldt as very fantastic and capricious. Mr. West has two others, one from Mireveldt to Sir Edward Conway, the other from Sir Edward, in which appears the cause of Mireveldt's uncertainty ;\* he was afraid of being stayed in England by authority, and stipulated that he should have liberty to return in three months.—In 1625 he had again engaged to

\* [All the foreign biographers declare positively, that Michael *Jansen Mireveldt* (as he is called in Charles Ist catalogue) was never in England. We know, that several other painters are said to have never been in this country, who can be proved to have been so, during two or three years ; and a difficulty occurs, how to account for so many of his genuine portraits of Englishmen, now preserved in England ? He is said to have been employed in copying portraits, by Holbein, in English collections, whose touch he had successfully acquired. The originals must have been sent to him, as perhaps in other instances. His son *Peter Mireveldt* imitated him very nearly, and died young, in 1632. Did he come to England ? By the hand of Mireveldt are portraits of William, first Earl of Devon at Chatsworth, G. Villiers, Duke of Bucks, and of Lord Arundel and his Countess. His own portrait was in the collection of K. James II. At Combe Abbey, Warwickshire, is a head by himself ; and a w. l. of Henry P. of Wales, a landscape seen through a window.]

come, but was prevented by the breaking out of the plague. Mireveldt is said to have painted five thousand portraits; there are some in England of his hand, as Henry Earl of Southampton at Woburn; Sir Ralph Winwood; a fine whole length at Kimbolton of Robert Rich Earl of Warwick, and a print of Robert Earl of Lindsey by Vorst, 1631, was engraved from a picture of Mireveldt, but these portraits must have been painted when those persons followed the wars and their business abroad.

It was in the reign of King James that the manufacture of tapestry\* was set up at Mortlack in Surrey.† Aubrey in his history of that county

\* The art of weaving tapestry was brought into England by William Sheldon, Esq. about the end of the reign of Henry VIII. See Dugdale's Warwickshire in stemmate Sheldon, p. 534. At Mr. Sheldon's are four maps of Oxford, Worcester, Warwick, and Gloucester, shires, executed in tapestry on a large scale. [Fragments of this tapestry are among the curiosities of Strawberry-hill. The making of tapestry had been introduced into England many years before the establishment of Sir Francis Crane's manufactory, by W. Sheldon, Esq. The name of the artist was Robert Hicks, who had the use of Mr. Sheldon's Manor House, at Burcheston, in Warwickshire. Mr. Sheldon, in his will bearing date 1570, calls Hicks "the only auter and beginner of tapistry and arras within this realm." *Lysons*. Yet, a proof of a much earlier introduction occurs in the reign of Edward III. *De inquirendo de mysterâ Tapiciorum*, London." *Rotul. 17 Edw. 3<sup>tti</sup>. M. 41.*]

† [“A Manufacture of Tapestry was established at Mortlake, Surry by Sir Francis Crane, who purchased premises for that purpose. In the first year of Charles I. (1625) as the debt

dates its institution in the subsequent reign; but Loyd\* is not only positive for the former æra, but affirms that at the motion of King James himself, who gave two thousand pounds towards the undertaking, Sir Francis Crane erected the house at Mortlack for the execution of the design; and this is confirmed by authentic evidence: In Rymer's *Fœdera*,† is an acknowledgment from King Charles in the very first year of his reign that he owes 6000*l.* to Sir Francis Crane for tapestry;‡

Francisco Crane militi A. D. 1625.

For three suits of gold tapestry for our use we stand indebted to Sir Francis Crane for 6000*l.* Granted to him an annuity of 1000*l.* To Sir Francis Crane also allowed more 2000*l.* yearly for the better maintenance of the said worke of tapestries for ten years to come.

to him for his tapestry works was then 6000*l.* he procured a pension of 1000*l.* a year. In the survey made by order of the Parliament the tapestry house is described, as containing one room 82 feet in length, and 20 in breadth, with 12 looms; another half as long with six looms, and a great room called the limning room." In 1623, Prince Charles wrote to his council from Madrid, directing them to pay 700*l.* for some drawings for tapestry which he had ordered from Italy, and 500*l.* for a suit then making for him at Mortlake by Sir Francis Crane, representing the twelve months, which he earnestly desires may be finished before his return." *Records in the Dutchy of Cornwall Office. Lysons's Environs, ut supra.*]

\* *State Worthies*, p. 953.

† Vol. xviii. p. 66.

‡ [In the *European Magazine*, 1786, p. 285, is a letter from Sir F. Crane, to James I. which explains that debt.]



It is plain by this deed that the manufacture was then arrived at great perfection. Another suit of hangings, executed at the same place, and representing the five senses, was in the palace at Oatlands: They were sold in 1649 for 270*l*. At Hampton-court are some of the cartoons.

The beautiful hangings at Lord Orford's at Houghton, containing whole lengths of King James, King Charles, their Queens, and the King of Denmark, with heads of the royal children in the borders, were in all probability the production of the same manufacture.

Williams, Archbishop of York and Lord Keeper, paid Sir Francis Crane 2500*l*. for the Four Seasons.

At Knowle is a piece of the same tapestry,\* wrought in silk, containing the portraits of Van-

\* [Francis Crane, who was the last lay chancellor of the order of the Garter, appears to have had an enterprising mind; for under the patronage of King James the First, and encouraged by the Prince of Wales, and Villiers, Marquis of Buckingham, he established a manufacture of tapestry, on an extensive scale, at Mortlake, in Surrey. But the extent of patronage does not appear to have been by any means adequate to the magnitude of the undertaking. For in a letter written to the King by Sir Francis, he complains of the royal negligence; of the non-payment of large sums he had expended for the Marquis; of three hundred pounds besides carriage, paid for certain drawings, as designs for tapestry, made for Pope Leo the Tenth; the subject, the twelve months in the year, by Raphael d'Urbino. And he further states, that his disbursements in the concern, had exceeded upwards of 16000*l*. of which in return, he had received no more than 2,500*l*. and both his estate and credit were so far exhausted, that without

dyck and Sir Francis himself. Mrs. Markham, whose maiden name was Crane, and a descendant of Sir Francis, has a half length portrait in tapestry of her ancestor, with the collar of St. George over his shoulders. She has also a picture in the same manufacture, of St. George and the dragon. She is a Roman Catholic Lady and lives in Lincolnshire. At Lord Ilchester's at Redlinch in Somersetshire is a suit of hangings of this manufacture, representing the twelve months in compartments.

further support, he should be unable to continue the business one month longer." The royal bounty expected, however, was not extended; and the trade, consequently unsupported, soon fell into decay. He died, according to the record on his monument in the church of Stoke Bruerne, in the 82d year of his age, A. D. 1703.

In  
Memory of  
FRANCIS CRANE,  
Tenth son of John Crane,  
Of Loughton, in the County of Bucks, Esq.  
(Servant to Queen Elizabeth, King James, King Charles I.  
And chief of the green cloth to King Charles II.)  
And of Mary Crane, eldest daughter  
Of Sir Thos. Tresham, of Newton  
In this County.

At Stoke Bruerne Park, in Northamptonshire, an estate which he had received in consideration of money due to him from the crown, he built a house upon a plan which he had procured from Italy. The building, which had two wings connected with the body by corridores, was built from 1630 to 1636; and was spacious enough to receive a visit from Charles I. his Queen and courtiers. It is still extant and inhabited.]

I have seen several more sets of the same design ; the habits are of the court of Francis 1st, and one of the months represents a gentleman and lady riding together to hawk.

Of this person I find no farther record with relation to the arts, but that he made a present to the King of a sea-piece painted by Persellis ; and was dead when Vanderdort drew up the catalogue.\* The manufacture will be mentioned again in the article of Francesco Cleyne.

Sculpture was carried to no great height in the reign of James : what statuaries there were, found employment chiefly on monuments, which, as far as I have seen, were generally in a bad taste. What little Vertue could discover of the artists I shall set down.

#### MAXIMILIAN COLTE,†

lived in St. Bartholomew's Close ; in the Church

\* King Charles's catalogue page 13. He went to Paris to be cut for the stone in the bladder in 1635, and probably died there. He was at that time engaged in a suit in the star-chamber with Sir Robert Osborne, an old servant of King James, who had mortgaged to Crane for 7500*l.* the Royal manor of Grafton of which he was only tenant. See *Straford's Papers*, vol. i. p. 261, 336, 524. He was some time Chancellor of the Garter, and founded five additional Alms-knights, by his will dated in 1635. See *Aubrey's History of Surrey*, vol. iii. p. 206. In Rymer is a patent granting to him and Frances Duchess of Richmond and Lenox, the monopoly of farthings for seventeen years. Vol. xviii. p. 143.

† [Maximilian Colte was the son of Maximilian Poutrain otherwise Colte, already noticed.]

is a monument for his daughter Abigail, who died at the age of 16, March 29, 1629; and in the register of the parish is mentioned the interment of his wife Susan, who died in 1645. He had two sons Alexander and John; the latter was a stone-cutter, and was buried in the same parish with his wife and children. Maximilian, the father, was of some eminence, and was in the service of the crown, as appears by an office-book of the board of works;

Maximilian Colte, master sculptor at 8l. a year, 1633.

#### EPIPHANIUS EVESHAM.\*

was another sculptor of that time: In the translation of Owen's epigrams by John Penkethman printed in 1624, the translator says, "give me leave to insert his (Owen's) epitaph, which is engraved in a plate of brass, and fixed under his monumental image, formed and erected by that most exquisite artist, Mr. Epiphanius Evesham, in the cathedral of St. Paul."

\* [Epiphanius Evesham affords the first instance of an English sculptor, and if Penkethman's praise be not immoderate, of considerable talent. The practice of placing the name of the artist upon the plinth of any sepulchral monument is of a date much subsequent to Evesham's time. Numerous monuments of acknowledged merit, therefore, remain unattributed, and it will not be supposed, that Evesham had acquired fame, without having produced many examples, the record of which will now be sought for in vain.]

## NICHOLAS STONE



was the statuary most in vogue. He was born at Woodbury near Exeter, in 1586, and coming to London, lived for some time with one Isaac James. He then went to Holland, where he worked for Peter de Keyser, whose daughter he married; and returning to England was employed in making monuments for persons of the first distinction.\* In 1616 he was sent to Edinburgh to work in the

\* [We owe to Nicholas Stone the full praise of having deviated with more success, than his immediate predecessors, from the stiff and gothic style, yet his approaches towards classic grace were distant. During the time of his practice, the French, Flemings or Italians brought to England sometimes the manner of Gougeon or Pilon, sometimes a debased imitation of John of Bologna, and sometimes the taste of Bernini, but never a pure style nor sound principles.]



King's chapel there. In 1619 he was engaged on the building of the banquetting-house ; and in the beginning of the reign of King Charles he received his patent as master mason, recorded in Rymer's *Fœdera*,\* of which this is the substance ; " Know ye that we do give and graunt unto our trusty and well-beloved servant Nicholas Stone the office and place of our master mason and architect for all our buildings and reparations belonging to our castle of Windsor during the term of his natural life ; and further, for the executing the said office, we do give him the wages and fee of twelve pence by the day in as ample and as large a manner as William Suthis† or any other person heretofore did enjoy. A. D. 1626, April 20."

The history of his works is fully recorded by himself. Vertue met with his pocket-book, in which he kept an account of the statues and tombs he executed, of the persons for whom done, and of the payments he received: A copy of this‡ pocket-book Vertue obtained, from which I shall extract the most remarkable and curious articles.

" In June 1614, I bargained with Sir Walter

\* Vol. xviii. p. 675.

† William Suthis, master mason of Windsor-castle, citizen and goldsmith of London, is buried at Lambeth, where a tomb was erected for him by his wife. He died October 5, 1625. See the epitaph in *Aubrey's History of Surrey*, vol. v. p. 248.

‡ Mr. Hawksmore had the original. Another copy was in the possession of Captain Wind, an architect who will be mentioned hereafter.

Butler for to make a tomb for the Earl of Ormond, and to set it up in Ireland; for the which I had well paid me 100*l.* in hand, and 300*l.* when the work was set up at Kilkenny in Ireland."

"1615. Agreed with Mr. Griffin for to make a tomb for my Lord of Northampton\* and to sett it in Dover-castle, for the which I had 500*l.* well payed. I made master Isaac James a partner with me in courtesy, because he was my master three years, that was, two years of my prentice, and one year journeyman."

"In May 1615, I did set up a tomb for Sir Thomas Bodely in Oxford, for which Mr. Hackwell of Lincoln's-inn payed me 200*l.* good money."

"In November 1615, Mr. Jansen in Southwark and I did sett up a tomb for Mr. Sutton at Charter-house, for the which we had 400*l.* well payed, but the little monument of Mr. Lawes was included, the which I made and all the carven work of Mr. Sutton's tomb."

"July 1616 was I sent into Scotland, where I undertook to do work in the King's chapple and for the King's clossett, and the organ, so much as came to 450*l.* of wainscot-worke, the which I performed and had my money well payed, and 50*l.* was given to drink, whereof I had 20*l.* given me by the King's command."

"1616. A bargain made with Mr. Chambers

\* Henry Howard Earl of Northampton. See *Catalogue of Royal and Noble Authors*.

for the use of the Right Honourable Luce Countes of Bedford,\* for one fair and stately tomb of touchstone and white marble for her father and mother and brother and sister, for the which I was to have 1020*l*. and my lady was to stand at all charges for carridge and iron and setting up."

"1619. A bargain made with Sir Charles Morrison of Cashioberry in Hartfordshire for a tomb of alabaster and touchstone onely. One pictor of white marble for his father, and his own, and his sister the Countess of Sesex,† as great as the life of alabaster, for the which I had well payed 260*l*. and four pieces given me to drink."

"1619, I was sent for to the officers of his majesty's workes to undertake the charge of the place of master mason for the new banquetting-house at Whitehall, wherein I was employed two years, and I had payed me four shillings and ten pence the day: And in that year I made the diall at St. James's, the King finding stone and workmanship

\* Lucy Harrington, a great heiress, wife of Edward Earl of Bedford, whose fortune and her own she wasted. She was a great patroness of the wits of that age, and was much celebrated by them, particularly by Dr. Donne: May dedicated his *Lucan* to her. At Woburn there is a picture of her in a fantastic habit, dancing; and another very fine one by Honthorst, which will be mentioned hereafter. She was a collector of antique medals: among Sir Thomas Roe's is a letter to her, or rather a dissertation, which infers that she was no mean Latin scholar. V. p. 583.

† Bridget Morrison wife of Robert Ratcliffe Earl of Sussex.

only, and I had for it 6*l.*—13*s.*—4*d.* And I took down the fountain at Theobalds, and sett it up again, and the fountain at Nonsuch, and I was paid for both 48*l.*

“ And in 1622, I made the great diall\* in the Privy-garden at Whitehall, for the which I had 46*l.*

“ And that year 1622 I made a diall for my Lord Brook in Holbourn, for the which I had 8*l.*—10*s.*”

“ Unto Sir John Daves at Chelsey I made two statues of an old man and a woman and a diall, for the which I had 7*l.* a piece.”

“ And a tomb for Dr. Donne’s wife in St. Clement-danes, for the which I had fifteen pieces.”

“ 1620. In Suffolke I made a tomb for Sir Edmund Bacon’s lady, and in the same church of Redgrave I made another for his sister Lady (Gawdy) and was very well payed for them. And in the same place I made two pictors of white marbell of Sir N. Bacon and his Lady, and they were layed upon the tomb that Bernard Janson had made there, for the which two pictors I was payed by Sir Edmund Bacon 200*l.*”

“ I also made a monument for Mr. Spencer the poet, and set it up at Westminster, for the which the Countess of Dorsett payed me 40*l.*”

“ And another there for Mr. Francis Holles,

\* Mr. Marr drew the lines.

the youngest son of the Earl of Clare, for the which the sayd Earl payed for it 50*l*.” [As this figure is of most antique simplicity and beauty, the design was certainly given by the Earl to Stone, who when left to himself had no idea of grace, as appears by the tomb of the Lytteltons at Oxford.]

“ My Lord of Clare also agreed with me for a monument for his brother Sir George Holles, the which I made and sett up in the chappell at Westminster where Sir Francis Vere lyeth buried, for the which I was payed from the hands of the said Earl of Clare, 100*l*.”

“ And in the same church I made an inscription for Sir Richard Cox for the which I had 30*l*.”

“ And another fast by for Monsieur *Casabon*, the Lord Bishop of Durham payed for it 60*l*.”

“ And about this time (1625) I made for the Old Exchange in London four statues, the one Edward V. Richard III. and Henry VII. for these three I had 25*l*. a piece, and one for Queen Elizabeth, which was taken down and sett up again where now it standeth at Guildhall gate, for the which I had 30*l*.”

“ And in 1629 I made a tomb for my lady Paston, of Norfolk, and set it up at Paston, and was very extraordinarily entertained there, and payed for it 340*l*.

“ In 1631, I made a tomb for the Right Hon. Lady the Countess of Buckingham, and set it up



in Westminster - Abbey, and was payed for it 560*l*.

In 1631, I made a tomb\* for Dr. Donne, and sett it up in St. Paul's London, for the which I was payed by Dr. Mountford the sum of 120*l*. I took 60*l*. in plate, in part of payment."

" In 1634 I made a chemny-peece for Sir John Holland, and sett it up at Godnon [Quidnam] in Norfolke, for the which I had 100*l*."

" And 1632 I made a chemny-peece for Mr. Paston, sett up at Oxnett in Norfolke, and for the which I had 80*l*. and one statue of Venus and Cupid, and had 30*l*. for it; and one statue of Jupiter 25*l*. and the three-headed dog Cerberus with a pedestal 14*l*. and Seres, and Hercules, and Mercury 50*l*. and a tomb for my Lady Catherine his dear wife 200*l*. and a little chemny-peece in a banquetting - house 30*l*. and one *Rance* marbel tabel with a foot 15*l*. and divers other things sent down to him from time to time, as paintings, arms, &c. and in May 1641 sent to him three statues, the one Appollo, Diana, and Juno, agreed for 25*l*. a piece, with pedestals."

" In 1635 I made a tomb for the two sonnns of Sir Thomas Littleton, and sett it up in Malden-

\* This monument of Dr. Donne is remarkable for its singularity: a print of it is prefixed to the first edition of his Sermons. Another plate is in Dugdale's St. Paul's.

[He is represented in a winding sheet; and the figure is now in the vault under St. Paul's Church.]

College in Oxford, where the boys were drowned, for the which work I had 30*l*."

"In 1649 I made a tomb for my Lord Carleton Vycount Dorchester, and sett it up at Westminster-abbey, for the which I had 200*l*. and an old monument that stood in the same place before sett up for his Lady some eight years before."\*

\* As persons of curiosity may be glad to know the workman and the expence of the tombs of their ancestors, I shall here briefly recapitulate the rest. For Lady Bennet's at York, 35*l*. Sir Roger Wilbraham's at Hadley by Barnet, 80*l*. Sir Thomas Hayes in Aldermanbury, 100*l*. Sir Robert Drury at Hasted by Bury, 140*l*. Alderman Anguish at Norwich, 20*l*. Sir Thomas Ewer at Lynn, 95*l*. Lady Cary† mother of Lord Danvers, at Stow, Northamptonshire, 220*l*. Mr. Molesworth at Croyland, 23*l*. Mrs. Palmer at Enfield, 16*l*. Sir Thomas Cornwallis, groom-porter, at Portchester, 18*l*. Mr. Cornwallis of Suffolk, 16*l*. Sir Thomas Monson's father and mother, set up two miles beyond Lincoln. For Sir Edmund Paston, 100*l*. Sir Charles Morrison and his Lady in the chancel at Watford, 400*l*. Sir George Copen at St. Martin's, 40*l*. Dr. Barker in New-college, Oxford, 50*l*. Lord Knevett at Stanwell, Middlesex, 215*l*. Sir Adam Niton (Newton) at Charlton by Greenwich, 180*l*. Sir Humphrey Lee at Acton-Bromwell, 66*l*. Sir Thomas Palmer at Winam, Kent, 100*l*. Sir Thomas Meary at Walthamstow, 50*l*. Sir William Stonehouse at Radley, Oxfordshire, 120*l*. Sir Richard and Lady Verney at Compton Verney, 90*l*. Mr. Cook and his wife at Brampton, Suffolk, 130*l*. Sir Julius Cæsar in St. Helen's London, 110*l*. Lord

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† Elizabeth Nevil, daughter of John Lord Latimer, by Lady Lucy Somerset, daughter of Henry Earl of Worcester. Lady Elizabeth was first married to Sir John Danvers of Dauntsey, and then to Sir Edmund Carey, son of Henry Lord Hunsdon. She died in 1630, aged 84. The tomb, I am assured, is admirably performed.

The whole receipts as they were cast up by Stone's kinsman Charles Stoakes amounted to 10889*l*.

Besides these works Stone in 1629 undertook to build for the Earl of Holland at Kensington two piers of good Portland stone to hang a pair of great wooden gates; the estimate of the piers (which were designed by Inigo Jones, and are still standing at Holland-house though removed to greater distance from each other) was 100*l*.

He built the great gate of St. Mary's Church,\* and the stone gates for the physic-garden at Oxford, designed too by Inigo, for the Earl of Danby, by whom (as by some other persons) he was employed even as an architect. The Earl ordered Stone to design a house for him at Cornbury, and to direct the workmen, for which he was paid 1000*l*. In 1638 he built Tarthall near Buckingham House for the Countess of Arundel, and had paid to him at different times to pay workmen 634*l*. He built the front† of St. Mary's at Oxford,

and Lady Spencer at Althorp, 600*l*. This was in 1638. Lord Chief Justice Coke at Tittleshall, 400*l*. Sir Thomas Puckering at Warwick, 200*l*. Judge Hatton at St. Dunstan's by Temple-bar, 40*l*. Sir J. Worsnom at Stanmore, 200*l*. and a porch to the new church there, 30*l*. Besides others for very obscure persons, and without specification of place.

\* [Where he has introduced the twisted columns, (the original of which is said to have been brought from Jerusalem to Rome) with the worst effect.

† [He built the Portal only, facing the High Street, but no other part of St. Mary's Church.]

and executed many works at Windsor for King Charles, particularly three cartouches to support the balcony, the star and garter. The figure of the Nile on the stairs at Somerset-house was of his work; the other statue was done by Kerne a German, who married Stone's sister. He employed several workmen, some of whose names he has preserved among his own accounts, as follow;

1629. John Hargrave made a statue of Sir Edward Cook for 15*l.*—0*s.*—0*d.*

1631. Humphrey Mayor finisht the statue for Dr. Donne's monument, 8*l.*—0*s.*—0*d.*

1638. John Hargrave made the statue to the monument of Lord Spencer, 14*l.*—0*s.*—0*d.* and Richard White made the statue of Lady Spencer, 15*l.*—0*s.*—0*d.*

1643. John Schurman, carver.

Nicholas Stone died in 1647, and was buried in St. Martin's, where on the north wall within the church is the following inscription, with a profile of his head;

“To the lasting memory of Nicholas Stone, Esq. master mason to his majesty, in his life time esteemed for his knowledge in sculpture and architecture, which his works in many parts do testify, and, though made for others, will prove monuments of his fame. He departed this life on the 24th of August 1647, aged sixty-one, and lyeth buried near the pulpit in this church. Mary his wife and Nicholas his son, lye also buried in the

same grave. She died November 19th, and he on the 17th of September, 1647. H. S. posuit."

Stone had three sons, Henry,



Nicholas,\* and John. The two eldest were sent to Italy to study; the youngest was educated at Oxford, being designed for a clergyman, but in the civil war he entered into the army on the King's

\* [Among the Harleian MSS. (No. 4049), is a journal of Nicholas Stone, with his brother Henry, during the early part of their residence in Italy. It contains very short notices of places or things, but affords some information worth extracting. Oct. 26, 1638. "Arrived at Rome, waited on Cav. Bernini at St. Peters, hee favoured me so far as to shew me the statue he had under hand, (probably the colossal statue of St. Longinus) in the church; and told me, that for a while, he should be busy there, but when he had done, and that he was at his house, I should be welcome to spend my time with other of his disciples." "December 1638, I went to Saint Peters,



side. During that period this John Stone published a book on fortification, called *Enchiridion*, with many small cuts etched by himself but without his name. The King's forces being routed, young Stone and a companion made their escape; the latter was taken and hanged before his father's door in Smithfield, but Stone hid himself in his father's house in Long-acre for above a twelve-month, without the knowledge, says Vertue, of his father, whence I suppose, he had either offended the old man by quitting his studies for arms, or the father was too prudent to risk the emoluments of his profession by engaging in party-dissentions. John at last found means of retiring to France, where he lived some years, and, I conclude, applied himself to the arts, as we shall find him after his

and with me Cav. Bernini from the church to his house; and I showed him some drawings that I had copyed after Raphael's, with three or foure of architecture of my owne *capriccio*—hee was very well pleased to see them, and tolde mee that in 15 days time, he should have finished the *statua* then under hand, and then if I would come to him he would have practice upon some things that he had, and I should see his manner of working, and then worke myselfe: in the mean time, he says, "I would advise you, as you have began, to continue to draw with chalke, which is very necessary." This anecdote will establish the claim of Nicholas Stone, Jun. to be considered as having studied under Bernini, whose *Apollo* and *Daphne* he copied; another more curious anecdote respecting that sculptor will be given in its place. The brothers left Rome for England, on the 18th of May, 1642, having been in Italy four years.]

return engaged in his father's business. Nicholas, the second son, was of a promising genius; and while abroad modelled after the antiques so well, that his works have been mistaken for the best Italian masters. Mr. Bird the statuary had the Laocoon and Bernini's Apollo and Daphne in Terra cotta by this Nicholas Stone, and Vertue saw a book with many of his drawings of palaces, churches, and other buildings in Italy. He returned to England in 1642, and died the same year as his father.

Henry, the eldest son, who erected the monument for his father, mother, and brother,\* carried on, in conjunction with John, the business of statuary, after his father's death; though Henry addicted himself chiefly to painting, and was an excellent copyist of Vandyck and the Italian masters: He is generally known by the name of *Old Stone*, I suppose to distinguish him from his brother John. Henry wrote a book, a thin folio, entitled the third part of the art of painting, taken mostly from the ancients. Vertue, who saw this book, was uncertain whether the two

\* [*Old Stone* (i. e. *Henry*) might have studied under Vandyck for a short period, but he acquired the perfection of his art in Italy. He particularly followed Titian, and succeeded well in a copy of the Cornaro Family, at Northumberland House, which copy is now in the Royal Collection. We hear Stone generally mentioned as the best and most frequent copyist of portraits by Vandyck. That was not the case. Hanneman excelled him, and others equalled him.]

former parts were composed by Stone, or by some other author. The accounts of Nicholas Stone, sen. which I have quoted above, were continued by John, while he and Henry worked in partnership; among other articles are the following;\*

“ In the year of our Lord 1659 my brother and I made a tomb for the Lord Ashley, for which we had 60*l*.

“ Formerly I made a little tomb of white marble, being an eagle with an escutcheon upon his breast, sett up at Sunning in Barkshire, for 7*l*.

“ In Ano. 1656, I sett up a little tomb in the Temple church for Sir John Williams, and had for it 10*l*. It was an eagle of white marble.” There are but fifteen monuments entered in this account, the prices of none of which rise above 100*l*. Consequently the sons, I suppose, never attained the reputation of the father.

A head of Sir Jonas Moore with a scroll of paper in his hand was engraved by T. Cross in 1649 from a painting by Henry Stone, † whose house, garden, and work-yard in Long-acre, the

\* [In the Diary, Nicholas Stone, Jun. speaks of being employed at Rome, upon a monument for Lady Berkeley. Lysons (*Middlesex Parishes*, p. 25) describes “ the figure of the lady, in a shroud, well executed in *alto relievo*, in white marble. She died in 1635, and was buried at Cranford.” It was probably his earliest performance in the school of Bernini.]

† Ferdinando Boll, the painter, sent his own portrait to Henry Stone, in exchange for his. Boll's was sold to Counsellor Eades at Warwick in 1680.

same that had been his father's, were rented from the crown at 10*l.* a year, as appeared when surveyed in 1650 by the commissioners appointed to inspect the lands that had belonged to the King. Henry Stone died in 1563, and was buried near his father, where a monument was erected and this epitaph written for him by his brother John;

“ To the memory of Henry Stone of Long-acre, painter and statuary, who having passed the greatest part of thirty-seven years in Holland, France, and Italy, atchieved a fair renown for his excellency in arts and languages, and departed this life on the 24th day of August, A. D. 1653, and lyeth buried near the pulpit in this church :

His friends bewail him thus,  
 Could arts appease inexorable fate,  
 Thou hadst survived this untimely date :  
 Or could our votes have taken place, the sun  
 Had not been set thus at it's glorious noon :  
 Thou shouldst have lived such statues to have shown  
 As Michael Angelo might have wished his own :  
 And still thy most unerring pencil might  
 Have rais'd his admiration and delight,  
 That the beholders should inquiring stand  
 Whether 'twas Nature's or the Artist's hand.  
 But thy too early death we now deplore,  
 There was not art that thou couldst live to more,  
 Nor could thy memory by age be lost,  
 If not preserved by this pious cost :  
 Thy name's a monument that will surpass  
 The Parian marble or Corinthian brass.

John Stone to perfect his fraternal affections erected this monument.”

And a little lower, June 1699.

Four rare Stones are gone,  
The Father and three Sons.

In memory of whom their near kinsman, Charles Stoakes, repaired this monument.

John Stone, the last of the family, died soon after the Restoration; and Stoakes, the person above-mentioned, from whom Vertue learned all these circumstances, came into possession of many drawings, prints, paintings, models, &c. particularly many portraits of the family in small by Henry Stone; and from Stoakes, the pictures fell into the hands of Mr. Cock the auctioneer.

### BERNARD JANSEN

was an architect at the same time that Nicholas Stone was the fashionable statuary. They were employed together, as appears by the foregoing memorandums, on the tomb of Mr. Sutton, the founder of the Charter-house. Of what country Jansen was,\* does not appear; by both his names I conclude a foreigner, and probably a Fleming, as he was a professed imitator of Dieterling, a famous builder in the Netherlands, who wrote several books on architecture. Jansen was en-

\* Among the Harleian MSS. No. 8, art. 15, are articles of agreement between Paul D'ewes, Esq.; and Jan. Jansen stone-cutter, for setting up a tomb in the church of Stowlangtoft. Dated June 25, 1624.



gaged on many great works here;\* he built Audley-inn,† and the greater part of Northum-

\* This account Vertue received from Stoakes, the relation of Stone, mentioned in the preceding article.

† Audley-inn, near Walden in Essex, was an immense pile of building; the rooms large, but some of them not lofty in proportion, and a gallery of ninety-five yards, which with the chapel, and great Council Chamber, each projecting backwards from the ends of the gallery, have been demolished. The present chapel was lately fitted up. The screen accompanying the ascent of steps from the hall was designed by Sir John Vanbrugh, and has no relation to the rest of the building. That injudicious architect too advised the destruction of the first court which consisted of noble corridors supported by columns of alabaster, in the room of which he built two ugly brick walls, which cost 1600*l*. The marble pillars of the chapel were purchased by Lord Onslow. King William bought thence some suits of tapestry, now at Windsor, for which he paid 4500*l*. The drawing room called the fish-room, is a noble chamber; the ceiling and a deep frieze adorned in stucco with sea-monsters and great fishes swimming. All the costly chimney-pieces have been sold: Over that in the gallery were the labours of Hercules, and in the ceiling, the loves of the Gods. Many of the friezes still extant are in very good taste. It was erected by THOMAS Howard Earl of Suffolk, Lord Treasurer in the reign of James I. and was generally supposed to be founded on Spanish gold, his Countess, who had great sway with him, being notoriously corrupt. There is a whole length of her in the hall at Gorhambury. She was mother of the memorable Frances Countess of Essex and Somerset; whose escutcheon still (1762) remains entire in the chancel of the church at Walden, one of the lightest and most beautiful parish churches I have seen.

[It appears from Mr. Soane's MS. of John Thorpe, that he was in some manner associated with Bernard Jansen, in the designing of this enormous palace, as plans of both the qua-

berland-house, except the frontispiece, which Ver-tue discovered to be the work of the next artist

### GERARD CHRISMAS.

Before the portal of that palace was altered by the present Earl of Northumberland, there were in a freeze\* near the top in large capitals C. Æ. an enigma long inexplicable to antiquaries. Ver-tue found that at the period when the house was built, lived Christmas, an architect and carver of reputation, who gave the design of Aldersgate, and cut the basrelief on it of James I.† on horse-

drangles are given, in that singularly curious collection. A correct idea of the ground plan, and a bird's eye view of the whole edifice, taken soon after its completion, which may be seen in *Britton's Architect. Antiq. of Great Britain*, v. ii. p. 114, is one of the most interesting subjects of that satisfactory work. After the death of Henry Howard tenth Earl of Suffolk, in 1745, this magnificent house passed eventually to Sir John Griffyn, K. B. who was allowed the Barony, in 1784; and who restored Audley-Inn as it is now seen: it was bequeathed by him, to Richard Lord Braybroke, the present proprietor.]

• [Sir Hugh Smithson, Bart. created Earl of Northumberland, in 1750, and assumed the name of Percy, Duke of Northumberland, 1766.]

† [It may be presumed that Gerard Christmas was as much sculptor as architect, and like Nicholas Stone was equally employed, in either art. The front of Northampton-house (as it was called when first built by Henry Howard, Earl of Northampton before 1614), was profusely ornamented with rich scrolls of architectural carving, and with an open parapet, worked into letters and other devices. His sons John and Mathias Christmas were very able carvers, and were exten-

back, and thence concluded that those letters signified, Christmas ædificavit.\* Jansen probably built the house, which was of brick, and the frontispiece which was of stone, was finished by Christmas. The carvers of the great ship, built at Woolwich by Mr. Peter Pett in 1637, were John and Mathias Christmas,† sons of Gerard.‡

sively employed in designing and finishing monuments. Very creditable specimens of their skill, are the busts of Ralph Hawtrey and his wife, (1638-1647) on their tomb at Riselip, Middlesex, in white marble, *Lysons*.]

\* [It is probable, that, originally, there was a larger inscription, containing I suppose, the titles of the Earl of Northampton, the founder, in latin, as well as the builder's name; for in *Camden's Annalium apparatus of James I.* (p. 45) at the end of his letters, it is said, that at the funeral of his Queen Anne, a young man among the spectators was killed by the fall of the letter S, from the top of Northampton-house.

In the *New Description of London*, vol. v. it is said, that from some letters on the front, when it was last rebuilt, it was inferred, that one Moses Glover was the architect, which is not improbable, as that great curiosity at Sion-house, the survey of Sion and the neighbouring villages, was performed by Moses Glover, painter and architect. In that valuable plan are views of the royal houses and seats in the neighbourhood.

† They also made a tomb at Ampton in Suffolk, for Sir H. Calthorpe. *Gough's Topogr.* vol. i. p. 579. In the same work is mentioned a panegyric on Mayster Gerard Christmas for bringing pagents and figures to such great perfection both in symmetry and substance, being before but unshapen monsters made only of slight wicker and paper, p. 676.

‡ Vertue had seen a printed copy of verses in praise of the father.

## JOHN SMITHSON

was an architect in the service of the Earls of Newcastle.\* He built part of Welbeck in 1604, the riding-house† there in 1623, and the stables in 1625; and when William Cavendish, Earl and afterwards Duke of Newcastle, proposed to repair and make great additions to Bolsover-castle, Smithson, it is said, was sent to Italy to collect designs. From them I suppose it was that the noble apartment erected by that Duke, and lately pulled down, was completed, Smithson dying in 1648. Many of Smithson's drawings were purchased by the late Lord Byron from his descendants who lived at Bolsover, in the chancel of

\* [Some confusion of persons and names of this family of architects has here taken place, which has been rectified by Mr. Lysons, and in the Architectural Antiquities. In the church at Wollaton, Notts. is the following inscription. "Mr. Robert Smithson, Gent. architector and surveyor unto the most worthy house of Wollaton, with diverse others of great account, Ob. xv. Oct. A. D. 1614, æt. 79." In the chancel of Bolsover, Derby, is the tomb of "Huntingdon Smithson Architect, who died in 1648;" upon which is the epitaph quoted by Mr. W. He was the architect of Bolsover Castle, rebuilt in 1613, by Sir Charles Cavendish; and before his death had completed the far-famed Riding-house, for the Duke of Newcastle. His son, John Smithson, died in 1678, who it is certain followed his fathers profession.]

† As appears by his name over the gate.

which church Smithson is buried with this inscription ;

Reader, beneath this plain stone buried lie  
 Smithson's remainders of mortality ;  
 Whose skill in architecture did deserve  
 A fairer tomb his memory to preserve :  
 But since his nobler works of piety  
 To God, his justice and his charity,  
 Are gone to heaven, a building to prepare  
 Not made with hands, his friends contented are,  
 He here shall rest in hope, 'till th' worlds shall burn  
 And intermingle ashes with his urn,

Ob. Decemb. 27, 1648.

His son, a man of some skill in architecture,  
 was buried in the same grave.

#### ———— BUTLER

a name preserved only by Peacham, in whose time Butler seems to have been still living, for speaking of Architecture and of the Lord Treasurer Salisbury, " who, he adds, as he favoureth all learning and excellency, so he is a principal patron of this art, having lately employed Mr. Butler and many excellent artists for the beautifying his — especially his chapel at Hatfield."

#### STEPHEN HARRISON

who calls himself joyner and architect, invented the triumphal arches erected in London for the



reception of James I. They were engraved by Kip on a few leaves in folio, a work I never saw but in the library at Chatsworth.

I shall conclude what I have to say on the reign of King James, with a brief account of a few of his medallists. This article is one of the most deficient in Vertue's notes; he had found but very slight materials, though equally inquisitive on this head with the rest. One must except the subject of the two Simons, of whose works as he himself published a most curious volume, I shall omit the mention of them in this catalogue, only desiring that Vertue's account of the two Simons and Hollar, and the catalogues of the collections of King Charles, King James and the Duke of Buckingham, may be regarded as parts of this his great design. By those specimens one sees how perfect he wished and laboured to make the whole.

I was in hopes of completing this article, by having recourse to Mr. Evelyn's Discourse on Medals, but was extremely disappointed to find that in a folio volume, in which he has given the plates and inscriptions of a regular series of our medals, he takes not the least notice of the gravers. I should not have expected that a virtuoso so knowing would have contented himself with descriptions of the persons represented, he who had it in his inclination, and generally in his power, to inform posterity of almost every thing

they would wish to learn.\* Had Mr. Evelyn never regretted his ignorance of the names of the workmen of those inimitable medals of the Seleucidæ, of the fair coins of Augustus, and of the Denarii of the other Roman Emperors? Was he satisfied with possessing the effigies of Tiberius, Claudius, Irene, without wishing to know the names of the ingenious and more harmless gravers—Why did he think posterity would not be as curious to learn who were the medallists of Charles II. James I. Mary I.? He has omitted all names of gravers except in two or three of the plates, and even there says not a word of the artist. For instance in a medal of Charles I. p. 113,† under the King's bust are the letters

\* [To add to the praise which has been allowed to JOHN EVELYN would be a superfluous attempt, as his general character has been rendered more admirable by the late publication of his *Life* from his own prepared MS. than from Mr. W.'s more candid sketch of it given in the *Catalogue of Engravers*. Pinkerton in his preface, speaks of the "*Numismata*," with contempt, and asserts that none of the observations are new, but all tacitly taken from Vico, Le Pois, Patin, and Jobert."] (*Essay on Medals*, 8vo.)

The work on medals is, it must be fairly acknowledged, of less merit, than many others of his multifarious treatises. To the copy which he presented to Sir Hans Sloane, now in the British Museum, is prefixed a letter, written by himself, deeply regretting the carelessness of his printer, and acknowledging numerous errors. It was his last performance, published in 1697.]

† [In "*Pepys's Diary*," lately published, is an account of these medals, the work of Mons. Roettier and his sons, which

N. R. F. I cannot discover who this N. R. was.\* Thomas Rawlins was a graver of the mint about that time; perhaps he had a brother who worked in partnership with him. I was so surprised at this omission, that I concluded Mr. Evelyn must have treated of the gravers in some other part of the work. I turned to the index, and to my greater surprise found almost every thing but what I wanted. In the single letter N. which contains but twenty-six articles, are the following subjects, which I believe would puzzle any man to guess how they found their way into a discourse on medals;

Nails of the cross.

Negros.

may supply some of the deficiencies in the "Numismata." Mr. Slingsby of the Mint writes to Mr. Pepys, 1687, containing a list of Mons. Roettier's medals, (25 in all and valued at 43*l*.) and proposing to sell them at the original price. "When Roettier happens to die, they may be worth 5 or 10 pounds more, and yett cannot be had, many of the stamps being broken or spoiled." This list may be referred to: ten or twelve of them have been engraved for Evelyn's book. He speaks of them with merited commendation: "Mons. Roettier and his sons, who continued their father's travail, and who have given to the world such proof of their abilities and performances of this kind as may rightly paragon them with many of the celebrated ancients, *Numism.* p. 239. There was a rivalry between Thomas Simon, and the Roettiers for the appointment of engraver to the Mint in 1663, when the latter were preferred. *Ruding on English Coinage*, v. ii. p. 331.]

\* Unless it was Norbert Rotier, who arrived in the reign of Charles II. In that case, the medal in question must have been executed after the Restoration.

|                         |                        |
|-------------------------|------------------------|
| Narcotics.              | Neocoros.              |
| Nations, whence of such | Nightingale.           |
| various dispositions.   | Noah.                  |
| Natural and artificial  | Noses.                 |
| curiosities.            | Nurses, of what impor- |
| Navigation.             | tance their temper and |
| Neapolitans, their cha- | dispositions.          |
| racter.                 |                        |

In short, Mr. Evelyn, who loved to know was too fond of telling the world all he knew.\* His virtue, industry, ingenuity, and learning, were remarkable; one wishes he had written with a little more judgment, or perhaps it is not my interest to wish so; it would be more prudent to shelter under his authority any part of this work that is not much to the purpose.

All this author says† of our medallists is, that

\* Among other branches of science, if one can call it so, Mr. Evelyn studied Physiognomy, and found dissimulation, boldness, cruelty and ambition in every touch and stroke of Fuller's picture of Oliver Cromwell's face, which he says, was the most resembling portrait of the Protector. In Vandyck's Earl of Strafford, a steady, serious, and judicious countenance; and so in many others whose characters from knowing their history he fancied he saw in their features. How his divination would have been puzzled if he had been shown a picture of Cromwell in the contemptible appearance, which, Sir Philip Warwick says, he made at his first entry into the House of Commons. Or if my Lord Strafford had continued to oppose the court, and had never changed sides, would Mr. Evelyn have found his countenance so STEADY and JUDICIOUS?

† Page 239.

we had Symons, Rawlins, Mr. Harris, Christian, &c. and then refers us to his Chalcography,\* where indeed he barely names two more, Restrict and Johnson, of whom I can find no other account. The reader must therefore accept what little is scattered up and down in Vertue's MSS. I have already mentioned one or two in the preceding volume. The first graver I meet in the reign of James is

### CHARLES ANTONY,

to whom Sir Thomas Knyvet, master of the mint in the second of that King, paid by warrant 40*l.* for gold and workmanship, for gravng an offering piece of gold, Antony having then the title of the King's graver.† Vertue supposes this person made the medal in 1604 on the peace with Spain, a medal not mentioned by Evelyn, and that he continued in office 'till 1620. Mr. Anstis informed him of a warrant to a brother of Charles Antony, called

### THOMAS ANTONY

curatori monetae et sigillorum regis ad cudendum magnum sigillum pro episcopatu et comitatu

\* Page 49.

† I have a thin plate of silver larger than a crown piece, representing King James on his throne. It is very neat workmanship, and probably by this Antony.



palatino Dunelm. 1617. But of neither of these brothers do I find any other traces.

### THOMAS BUSHELL

was probably a medallist of the same age. In the year 1737 Mr. Compton produced at the Antiquarian Society, as I find by their minutes, a gold medal, larger than a crown piece; on one side Lord Chancellor Bacon in his hat and robes, with this legend, Bacon Viceco. Sct. Alb. Angliæ Cancell. On the reverse, Thomas Bushell. Deus est qui clausa recludit.

### NICHOLAS BRIOT

was a native of Lorraine, and graver of the mint to the King of France, in which kingdom he was the inventor, or at least one of the first proposers of coining money by a press,\* instead of the former manner of hammering. As I am ignorant myself in the mechanic part of this art, and have not even the pieces quoted by Vertue, I shall tread very cautiously, and only transcribe the titles of some memorials which he had seen, and from whence I conclude a literary controversy was carried on in France on the subject of this new

\* ["Nicholas Briot tailleur général des monnoies sous Louis XII. à qui l'on est redevable du *Balancier*. Cette invention fut approuvée en Angleterre, comme elle meritoit." *Diction. Historique Pinkerton*, v. ii, p. 169.]

invention, to which, according to custom, the old practitioners seem to have objected, as, probably interfering with the abuses of which they were in prescriptive possession.

Raisons de Nicolas Briot, tailleur et graveur des monoyes de France, pour rendre et faire toutes les monoyes du royaume à l'advenir uniformes et semblables, &c.

Les remonstrances faites par la cour des monoyes contre la nouvelle invention d'une presse ou machine pour fabriquer les monoyes, proposée par Nicolas Briot, 1618. qu.

Examen d'un avis présenté au conseil de sa majesté 1621 pour la reformation des monoyes par Nicolas Briot. composé par Nicolas Coquerel. This Coquerel, I find by another note was Generalis monetarius, or Pope of the mint, into which the reformation was to be introduced. The Luther, Briot, I suppose, miscarried, as we soon afterwards find him in the service of the crown of England, where projectors were more favorably received. From these circumstances I conclude he arrived in the reign of King James, though he did not make his way to court before the accession of King Charles, the patron of genius. Briot's first public work was a medal of that Prince exhibited in Evelyn, with the artist's name and the date 1628. To all or to almost all his coins and medals he put at least the initial letter of his name. He was employed both in England and

Scotland. In 1631, as appears by Rymer's *Fœdera*, tom. xix. p. 287,\* a special commission was appointed for making trial of the experience skill and industry of Nicholas Briot, in the coinage of money at the mint, dated June 13, 1631, at Westminster. This was the project he had attempted in France, by instruments, mills, and presses, to make better money and with less expence to the crown than by the way of hammering. The scheme was probably approved, for in the very next year we find him coining money upon the regular establishment. There is extant a parchment roll, containing the accounts of Sir Robert Harley, Knight of the Bath, master worker of his majesty's monies of gold and silver within the Tower of London, in the reign of King Charles I. from November 8, 1628, to August 1, 1636. In this account, in 1632 are payments to Briot for

\* [The Coronation medal of Charles I. when he underwent his inauguration at Edinburgh, 18 June, 1633. This was executed by Briot, an eminent French artist. It was the first piece struck in Britain with a legend on the edge; and was, as is supposed, the only one ever coined, in gold, found in Scotland. On the front is the king's bust crowned and robed, with his titles. The reverse bears a thistle growing, "HINC NOSTRÆ CREVERE ROSÆ." Around the edge is EX AURO UT IN SCOTIA REPERITUR: BRIOT FECIT EDINBURGI, 1633." Three only of them are known to exist, one of which is in the Brit. Museum." *Folkes Introd.* p. 148. *Pinkerton*, v. ii. p. 147. In *Rymer*, is a grant to him of the office "unius capitalis sculptoris ferorum monetæ, infra turrim, London." Dat. Jan. 27, 1633. *Folkes Introd.* p. 80-82.]

coining various parcels of gold and silver, which are followed by this entry :

“And delivered to his majestie in fair silver monies at Oatlands by Sir Thomas Aylesbury, viz. iij crownes, and iij half crownes of Briot’s moneys, and iij crownes, and iij half crownes, and ten shillings of the monoyers making.”

These comparative pieces were probably presented to the King by Sir Robert Harley, Briot’s patron, to show the superior excellence of the latter’s method.

Briot returned to France about 1642, having formed that excellent scholar Thomas Simon.

In a private family (the name of which he does not mention) Vertue saw a peach-stone, on which was carved the head of King Charles full faced, with a laurel, and on the reverse, St. George on horseback, with the garter round it; and on one side above the King’s head, these letters NB. The tradition in that family was, that the carver having been removed from the service of the crown, and at last obtaining the place of poor Knight at Windsor, cut that curiosity to show he was not superannuated nor incapable of his office as he had been represented. If the mark NB signified Nicholas Briot, as is probable, either the story is fictitious, or Briot did not return to France on the breaking out of the civil war. The latter is most likely, as in the Treasury, where the plate of St. George’s chapel is deposited, there is such

another piece, though inferior in workmanship to that above-mentioned. In the Museum at Oxford are two small carvings in wood, Christ on the cross, and the Nativity, with the same cypher NB on each.

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### REMARKS.

A general view of the Arts, at the commencement of the seventeenth century, illustrating their progress by a comparison with the former ages, will assist us in the conclusion we may arrive at, concerning the characteristic peculiarities of each. Reference will be separately given to architecture, sculpture, and painting.

From gothic magnificence, in domestic architecture, to interpolations of classical ornaments and members; and lastly, to a style retaining no part of either, in perfection, it must occur, that the great mansions which were erected during the reign of James the First, were built upon plans which are discriminated, from all by which they were preceded; a circumstance immediately obvious to the practised eye. The date of the completion of any great building will be adopted in preference to that of its first foundation, as both of them together, will frequently include parts of two reigns, which might render any other classification indeterminate.

The exclusion of angular or circular bay windows, and the introduction of very large square ones, unequally divided by a transom, and all placed in lengthened rows, in the several tiers or stories, form the leading distinction. The parapets were farther removed from an appearance of battlements, and the general effect of the whole pile was that of massive solidity broken generally by one square turret more lofty than those at



the angles. The houses of James the First's time are much less picturesque than those of his predecessors.

Of the architects who are known to have designed and completed principal buildings the names of John Thorp (of whom an ample account has been given in the Appendix to Volume the first) Gerard Christmas and Bernard Jansen, with Robert (not *John*) Smithson, are mentioned by Mr. W. with their works.

Beside these, there were HUNTINGDON SMITHSON, THOMAS HOLTE, RODOLPH SYMONDS and MOSES GLOVER, architects of equal merit. Huntingdon Smithson built Bolsover, an immense pile, for the first Cavendish, Duke of Newcastle, and was buried there in 1648. Thomas Holte, was the architect of the quadrangle of the schools; that of Merton College, and by fair conjecture, of the whole of Wadham College in Oxford before 1613; Rodolph Symonds superintended Sydney and Emanuel Colleges at Cambridge, and Moses Glover was associated with Gerard Christmas in building Northampton (now Northumberland-house) and was much employed at Sion house, by Henry, Earl of Northumberland, where he had expended 9000*l.* between the years 1604 and 1613. A plan dated 1615, for rebuilding Petworth house belonging to the same nobleman, and probably drawn by Glover, is still preserved there.

The inside of the square of the public schools at Oxford built by Thomas Holte above-mentioned, has an air of great grandeur resulting from the large dimensions of the relative parts, rather than accuracy of proportion. To the lofty tower is attached a series of double columns, which demonstrate the five orders from the Tuscan at the base to the Composite. The architect has proved that he knew the discriminations but not the application of them. It is at least possible, that he was apprised of a prior instance adopted by Stefano Maruccio (1360) in the Campanile of Santa Chiara, at Naples, with the intention of exhibiting the five orders, in as many divisions of the tower, three only of which were completed. The portico

of the Château d'Anet near Paris, designed by Philibert de Lorme, may have more probably supplied the idea.

At Beaupré Castle (Glamorganshire), is a chapel with a front and porch of the Doric order, dated 1600. It consists of three orders, Doric, Ionic, and Corinthian. The capitals and cornices are accurately designed and finished.

|                        | Date   | County.     | Founder.              | Architect.                     | Present State. |
|------------------------|--------|-------------|-----------------------|--------------------------------|----------------|
| 1. Hatfield.           | - -    | Herts       | Robt. E. of Salisbury | - - - -                        | Perfect        |
| 2. Audley Inn.         | 1616   | Essex       | T. Earl of Suffolk    | B. Jansen                      | Perfect        |
| 3. Wollaton.           | - -    | Notts.      | Sir Fras. Willoughby  | { J. Thorp &<br>R. Smithson. } | Perfect        |
| 4. Bolsover.           | 1613   | Derby       | Sir Charles Cavendish | { Huntingdon<br>Smithson. }    | Dilapidated    |
| 5. Longford<br>Castle. | } 1612 | Wilts       | Sir T. Gorges.        | John Thorp.                    | Perfect        |
| 6. Temple<br>Newsham.  | } - -  | Yorkshire   | Sir Arthur Ingram     | - - - -                        | Perfect        |
| 7. Charlton.           | - -    | Kent        | Sir Adam Newton       | - - - -                        | Perfect        |
| 8. Holland House.      | 1607   | Middlesex   | Sir Walter Cope       | John Thorp.                    | Perfect        |
| 9. Bramshill.          | - -    | Hants       | Edward Lord Zouche    | - - - -                        | Perfect        |
| 10. Castle Ashby.      | - -    | Northampton | H. Lord Compton       | - - - -                        | Perfect        |
| 11. Summerhill.        | - -    | Kent        | E. of Clanrickarde    | - - - -                        | Perfect        |
| 12. Charlton.          | - -    | Wilts.      | Sir Henry Knevet      | - - - -                        | Restored.      |

This fashion of building enormous houses was still more prevalent during the reigns of James the First and his successor, before the civil wars, even than it had been in that of Queen Elizabeth. Audley Inn, in 1616, by Lord Treasurer Suffolk, Hatfield, by Lord Salisbury in 1611, and Charlton House in Wiltshire, by Sir Henry Knevet, are those in which the best architecture of that æra may be seen. Others of the nobility deserting their baronial residences, indulged themselves in a rivalry in point of extent and grandeur of their country houses, which was of course followed by opulent merchants, the founders of new families. Sir Baptist Hicks, the Mercer to the Court, built Campden House, Kensington, and another at Campden, Gloucestershire, scarcely inferior to Hatfield,

which was burned down during the civil wars. It consisted of four fronts, the principal towards the garden, upon the grand terrace ; at each angle was a lateral projection of some feet, with spacious bay-windows ; in the centre a portico with a series of columns of the five orders (as in the Schools at Oxford,) and an open corridore. The parapet was finished with pediments of a capricious taste ; and the chimneys were twisted pillars with Corinthian capitals. A very capacious dome issued from the roof, which was regularly illuminated for the direction of travellers during the night. This immense building was enriched with friezes and entablatures, most profusely sculptured ; it is reported to have been erected at the expence of 29,000*l.* and to have occupied with its offices a site of eight acres. The late Earl of Gainsborough had the plan and elevation.

There is scarcely a County in England which cannot boast similar edifices ; a very few of them are still inhabited, others to be distinguished only by their ruins, and remembered only by the oldest villagers, who can confirm tradition.

Sculpture had made a considerable progress in France, as having been first emancipated from gothic forms and system by John Gougeon, at least for half a century, before any effort of skill, taste, or variety in design, had appeared in England. The tomb of Diana of Poitiers, in the chapel of the castle d'Anet, was composed of a sarcophagus, placed on a square, having four female figures at the angles, sculptured in wood by Germain Pilon in 1570. The principal figure is kneeling upon the sarcophagus. Nothing of so classical an adaptation was seen *here*, before the middle of the reign of James the First. The effigies, if two, were extended upon a very large slab, and composed of white marble or alabaster, and the latter of black marble, called by the statuaries touch-stone. A better taste prevailed in abandoning colour and gilding, excepting for the blazonry. These figures were frequently copied from whole length portraits, and were well proportioned, and exquisitely finished, as to the drapery and armour. Another fashion was to place the figure as kneeling in prayer before a desk, borrowed from the French, especially for eccle-

siastics, or for soldiers, with a casque, placed before them. Sometimes a man was represented, as recumbent and leaning upon his elbow, as a deviation from the prostrate position.

In Westminster Abbey, the monument of Queen Elizabeth and that of Mary Queen of Scots, of larger dimensions, were composed from the same plan and of the same materials, and were likewise the work of the same artists. The King, as we have seen, did not spare a sumptuous expense, for this proof of his gratitude and filial piety. Both these monuments are chiefly of an architectural character. The royal effigies lie upon raised table tombs. There is a vast entablature supported by four columns, with Corinthian capitals, from which springs a high circular arch, finished by a superstructure exhibiting the arms and supporters.

In the monument of Sir Francis Vere, a more theatric attempt is made by the introduction of personages, as in life, accompanying the dead. He is placed on a ground slab, in a loose robe; four knights are represented as kneeling, but in varied postures, who support another plinth, upon which a complete suit of armour is disposed, in different pieces.

In that of Lord Norris, which is of large dimensions, his six sons (celebrated warriors) in armour, of the size of life, kneel around his tomb, and are doubtless, portraits of them. These, which may be deemed statuary, required the talents of a sculptor, and however void of classical simplicity or correctness, are entitled to the praise of skilful labour, and afford most interesting evidence of the state of the art, at the commencement of the seventeenth century. So general the fashion of grand mausolea had now become, that there are few of the more ancient nobility of this realm, who have not sepulchral chapels, in different counties, which contain equally splendid and costly vestiges, of elaborate though tasteless art, which are now in numerous instances, the spoils of time and neglect.

In the reign of James the First, the pride of gorgeous monuments was no less excessive, than that of large houses. Few counties but still exhibit these sumptuous tombs, in obscure

villages where the great mansion has totally disappeared, or has fallen into hopeless decay. More than a year's rental of the whole estate, was frequently lavished upon the memorial of its deceased lord, and, generally speaking, under testamentary direction.

Painting, if indeed it had made no great progress since the time of Holbein, More or Zuccaro, had maintained a respectable state, from the talents of Vansomer, Mytens and Jansen, who found no want of due patronage. Vansomer is said to have excelled in the accuracy of his likenesses, and he frequently enlivened his portraits by the introduction of accessories, such as the interior of rooms, furniture, or landscape.

Mytens exerted himself so much to imitate Vandyck upon his arrival in England, with a design to rival him in his own manner, that his later pictures are particularly excellent. He introduced landscapes very happily into his back grounds, and with a decided effect of warm and harmonious colouring, emulous of his master Rubens, and in the style of that school.

If Jansen had not the freedom of hand nor the grace of Vandyck, he equalled him in the lively effect of his carnations, and excelled him in the neatness of his finishing. Although his attitudes are stiff and formal, they are remarkable for a truth and tranquillity in the countenances. His portraits are usually painted upon pannel. The men place one hand on their sword, and the other upon a richly carpeted table. The ladies are usually standing with their arms crossed, and holding a feather fan in one hand, with a rich accompaniment of Persian silk tapestry ; rarely in open air, with a landscape. His groups or family pictures are not so well arranged as by Holbein, in Sir T. More's. The individuals of whom they are composed, appear to be placed together without reciprocal action, or being connected by any other principle than that of juxtaposition. They stand in a row, and do not form a pyramidal line.

Miniature painting possessed other claims for popular acceptance, than its more commodious size only. It was made



ornamental to the person by having been, in the progress of luxury, worn as an ornament, when the carved ebony and ivory box was superseded by gold setting, enriched with diamonds or other jewels. What at first enhanced the value, became, under adverse circumstances, the cause of the miniature having been left without protection; and thus hastened to decay. A specimen therefore of this age by Hilliard, Oliver, or some of the best artists whose names we know not, remaining in a perfect state, is a real curiosity.



Wollaton, Nottinghamshire.

## CHAPTER II.

*Charles I. His Love and Protection of the Arts, Accounts of Vanderdort and Sir Balthazar Gerbier. Dispersion of the King's Collection, and of the Earl of Arundel's.*

THE accession of this Prince was the first æra of real taste in England. As his temper was not profuse, the expence he made in collections, and the rewards he bestowed on men of true genius and merit, are proofs of his judgment. He knew how and when to bestow. Queen Elizabeth was avaricious with pomp; James I. lavish with meanness. A prince who patronizes the arts, and can distinguish abilities, enriches his country, and is at once generous and an œconomist. Charles had virtues to make a nation happy; fortunate, if he had not thought, that he alone knew how to make them happy, and that he alone ought to have the power of making them so!\*

\* [Mr. Gilpin (*Western Tour*, p. 318) has drawn the portrait of King Charles I. with a felicitous hand.

“ If Charles had acted with as much judgment as he read, and had shewn as much discernment in life, as he had taste in the arts, he might have figured among the greatest princes. Every lover of picturesque beauty, however, must respect this amiable prince, notwithstanding his political weaknesses. We

His character, as far as it relates to my subject, is thus given by Lilly; "He had many excellent parts in nature, was an excellent horseman, would shoot well at a mark, had singular skill in limning, was a good judge of pictures, a good mathematician, not unskillful in music, well read in divinity, excellently in history and law, he spoke several languages, and writ well, good language and style."\* Perinchief is still more particular; "His soul, says that writer, was stored with a full knowledge of the nature of things, and easily comprehended almost all kinds of arts that either were for delight or of a public use; for he was ignorant of nothing, but of what he thought it became him to be negligent, for many parts of learning, that are for the ornament of a private person, are beneath the cares of a crowned head. He was well skilled in things of antiquity, could

never had a prince in England, whose genius and taste were more elevated and exact. He saw the arts in a very enlarged point of view. The amusements of his court were a model of elegance to all Europe; and his cabinets were the receptacles only of what was exquisite in sculpture and painting. None but men of the first merit in their profession found encouragement from him: and these abundantly. Jones was his architect, and Vandyck his painter. Charles was a scholar, a man of taste, a gentleman and a Christian; he was every thing but a king. The art of reigning was the only art of which he was ignorant."]

\* [*Lilly*, on the Life and Death of Charles I. p. 10. *Perinchief*, &c.]

judge of medals whether they had the number of years they pretended unto; his libraries and cabinets were full of those things on which length of time put the value of rarities. In painting he had so excellent a fancy, that he would supply the defect of art in the workman, and suddenly draw those lines, give those airs and lights, which experience and practice had not taught the painter. He could judge of fortifications, and censure whether the cannon were mounted to execution or no. He had an excellent skill in guns, knew all that belonged to their making. The exactest arts of building ships for the most necessary uses of strength or good sailing, together with all their furniture, were not unknown to him. He understood and was pleased with the making of clocks\* and watches. He comprehended the art of printing. There was not any one gentleman of all the three kingdoms that could compare with him in

\* Mr. Oughtred made a horizontal instrument for delineating dials, for him; "Elias Allen, says that celebrated mathematician, having been sworn his majesty's servant had a purpose to present his majesty with some new-year's gift, and requested me to devise some pretty instrument for him. I answered that I have heard that his majesty delighted much in the great concave dial at Whitehall; and what fitter instrument could he have than my horizontal, which was the very same represented in flat." *Biogr. Brit.* vol. v. p. 3279. Delamain, another mathematician, made a ring dial for the King, which his majesty valued so much, that, on the morning before he was beheaded, he ordered it to be given to the Duke of York, with a book showing it's use, *ib.* p. 3283.

an universality of knowledge. He encouraged all the parts of learning, and he delighted to talk with all kind of artists, and with so great a facility did apprehend the mysteries of their professions, that he did sometimes say, "He thought he could get his living, if necessitated, by any trade he knew of, but making of hangings;" although of these understood much, and was greatly delighted in them, for he brought some of the most curious workmen from foreign parts to make them here in England."\*

With regard to his knowledge of pictures, I find the following anecdote from a book called the original and growth of printing by Richard Atkyns, Esq.; "This excellent Prince says that author, who was not only aliquis in omnibus, but singularis in omnibus, hearing of rare heads (painted) amongst several other pictures brought me from Rome, sent Sir James Palmer to bring them to Whitehall to him, where were present divers picture-drawers and painters. He asked them all of whose hand that was? some guessed at it; others were of another opinion, but none was positive. At last said the King, This is of such a man's hand, I know it as well as if I had seen him draw it; but, said he, is there but one man's hand in this picture? None did discern

\* Life of Charles I. at the end of the Icon Basilike, edit. 1727.



whether there was or not; but most concluded there was but one hand. Said the King, "I am sure there are two hands have workt in it, for I know the hand that drew the heads, but the hand that did the rest I never saw before." Upon this a gentleman that had been at Rome about ten years before, affirmed that he saw this very picture, with the two heads unfinished at that time, and that he heard his brother (who staid there some years after him) say, that the widow of the painter that drew it wanting money, got the best master she could find to finish it and make it saleable." This story which in truth is but a blind one, especially as Mr. Atkyns does not mention even the name of the painter of his own picture, seems calculated to prove a fact, of which I have no doubt, his Majesty's knowledge of hands. The gentleman who stood by and was so long before he recollected so circumstantial a history of the picture, was, I dare say, a very good courtier.

The King is said not only to have loved painting but to have practiced it:—it is affirmed that Rubens corrected some of his Majesty's drawings.\*

It was immediately after his accession that Charles began to form his collection. The crown was already in possession of some good pictures: Henry VIII. had several. What painters had

\* De Piles, in his life of Rubens, says, that the King's mother-in-law, Mary de' Medici, designed well.

been here had added others. Prince Henry, as I have said, had begun a separate collection both of paintings and statues. All these Charles assembled, and sent commissions into France and Italy to purchase more. Cross\* was dispatched into Spain to copy the works of Titian there: and no doubt as soon as the royal taste was known, many were brought over and offered to sale at court. The ministers and nobility were not backward with presents of the same nature. Various are the accounts of the jewels and bawbles presented to magnificent Elizabeth. In the catalogue of King Charles's collection are recorded the names of several of the court who ingratiated themselves

\* Vincentio Carducci in his *dialogo della pittura* printed at Madrid in 1633, calls him Michael de la Crux; others say it was Henry Stone, jun. who was sent to Spain. When Charles was at that court, the King of Spain gave him a celebrated picture by Titian called the *Venus del Pardo*, see *Catal.* p. 103; and the *Cain and Abel* by John of Bologna, which King Charles afterwards bestowed on the Duke of Buckingham, who placed it in the garden of York-house. See *Peacham*, p. 108. From *Whitlocke*, p. 24, we have the following information: "In December the Queen was brought to bed of a second daughter named Elizabeth. To congratulate her Majesty's safe delivery, the Hollanders sent hither a solemn ambassy and a noble present, a large piece of ambergrease, two fair china basons almost transparent, a curious clock, and four rare pieces of Tintoret's and Titian's painting. Some supposed that they did it to ingratiate the more with our King, in regard his fleet was so powerfull at sea, and they saw him resolved to maintain his right and dominion there."

by offerings of pictures and curiosities.\* But the noblest addition was made by the King himself; He purchased at a great price† the entire cabinet of the Duke of Mantua, then reckoned the most

\* [*"A Catalogue and Description of King Charles the First's capital Collection of Pictures, &c. now first published from an original MS. in the Ashmolean Museum at Oxford, prepared for the press by Mr. Vertue, and printed by W. Bathoe, 4to. 1757. The introductory advertisement was written by Mr. W. This catalogue is much too long to be copied, but too curious for a cursory notice only; and the book itself is now extremely scarce. The Editor will therefore endeavour to condense the information it affords. It was compiled by Abraham Vanderdoort, and there are several other MS. copies, hereafter to be mentioned.*

The pictures are described as they were then placed in the several apartments of the palace of Whitehall. Those of the Duke of Mantua's Cabinet are each called "a Mantua piece," and amount to eighty-two pictures, principally by Giulio Romano, Titian and Correggio. Others are marked "a Whitehall piece," which is thus explained in the margin,—*"all these olde pictures collected in former times."* Many in Henry the Eighth's Catalogue may be identified, upon examination. King Charles willingly received paintings as presents; and as the names of Lord Cottington, Sir Arthur Hopton, Sir Dudley Carlton and others occur generally, from his ambassadors. His agents for purchases were Sir James Palmer and Endymion Porter. Of the 77 limnings or miniatures, twelve of the more ancient were given by the Earl of Suffolk. There were 54 books of limnings and drawings, which were mostly presented.]

† The lowest I have heard was 20,000*l.* So R. Symondes said. At Kensington are several pieces of the Venetian and Lombard schools, in uniform frames of black and gold, the pictures themselves much damaged. These I take to have been part of the collection from Mantua.]

valuable in Europe.\* But several of those pictures were spoiled by the quicksilver on the frames, owing I suppose to carelessness in packing them up. Vanderdort, from whom alone we have this account, does not specify all that suffered, though in general he is minute even in describing their frames. The list, valuable as it is,† notwithstanding all its blunders, inaccuracy, and bad English,‡ was I believe never compleated, which might be owing to the sudden death of the composer. There are accounts in MS. of many more pictures, indubitably of that collection, not specified in the printed catalogue.

Now I have mentioned this person, Vanderdort, it will not be foreign to the purpose to give some little account of him, especially as to him we owe,

\* [That sum would not exceed 300*l.* each, supposing that we have the exact number of the whole collection, in this Catalogue. The sleeping Venus by Correggio, and the Venus del Pardo by Titian, were sold by the Commissioners, in 1649, for £1600.]

† The original copy, of which there were two or three transcripts, is preserved in the Ashmolean Museum at Oxford. Tom Hearne once thought of publishing it, but at last, concluding it was German, gave it over. Mr. Vertue, better grounded, and still more patient, transcribed it for the press, but dying before the impression was finished, it was published by Mr. Bathoe, as were Vertue's catalogues of the collections of James II. the Duke of Buckingham, Queen Caroline, &c. the whole making three volumes in quarto.

‡ [Vanderdoort's bad English is at least better than Felibien's "Duc de Bonquinquam," (*Buckingham*) "Blaifore," (*Blackfriars*), &c. and is not so difficult to be understood by any person conversant with the Collection of Charles the First.

however mangled, the only record of that Royal Museum.\*

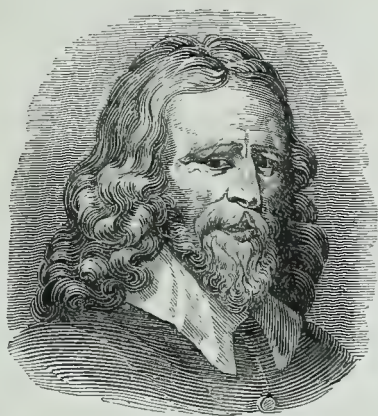
Hearne's pursuits had a very different direction, and he had no knowledge of pictures, to assist his conjectures.]

\* [In the Brit. Museum, *MSS. Harl.* 4718, is a folio by Vanderdoort, containing "an inventory of pictures, medals, agates and other rarities in the privy gallery, at Whitehall." It is in his hand-writing. "1636, the King going alone into the Chair room (*Presence chamber*) with his servante Vanderdoort, shewed him 27 golden medals, in black turned hoops, lying on a table, and sayde "looke Abraham, how came these here? I answered, I see by this, there are more keys than one, which your Majesty has given mee; and he said, yes, I have one:" which 27 medals the King gave me in charge; and also 38 in sylver repaired medals, at the same time." The collection made by Charles I. should be considered as the first grand effort sanctioned by royalty, to introduce a taste for, and knowledge of art, especially of painting, into this kingdom. This catalogue gives the opportunity of presenting a general view of it, confining the information to an enumeration of the pictures, and the masters by whom they were painted.

In the palace of Whitehall, 460 pictures were disposed in various apartments, including 102 in the Long Gallery. Those only of the more celebrated masters are here noticed.

| <i>Limnings.</i>      |    | <i>Paintings.</i>   |    |
|-----------------------|----|---------------------|----|
| Holbein, . . .        | 4  | Albert Durer, . .   | 3  |
| Janet, . . . .        | 4  | M. Angelo Carav. 2  |    |
| Hilliard, . . .       | 13 | Basano, . . . .     | 5  |
| J. Oliver, . . .      | 13 | Annibale Caracci, 2 |    |
| P. Oliver, . . .      | 14 | Correggio, . . .    | 11 |
| Hoskins, . . .        | 7  | Guido, . . . .      | 4  |
| A. More, . . .        | 1  | Holbein, . . . .    | 11 |
| Sir J. Palmer, .      | 1  | Honthorst, . . .    | 9  |
| The Princess Louisa 1 |    | Julio Romano . .    | 16 |
| Giovanna Garzoni 1    |    | Mirevelt, . . .     | 6  |
| By unknown hands 14   |    | Ant. More, . . .    | 5  |
| Frossley, . . .       | 1  | D. Mytens, . . .    | 10 |
|                       |    | Parmegiano . . .    | 7  |
|                       |    | Polemburg, . . .    | 4  |
|                       |    | Polidoro, . . .     | 9  |
|                       |    | Pordonone, . . .    | 4  |
|                       |    | Raffaelle, . . .    | 9  |
|                       |    | Rubens, . . . .     | 7  |
|                       |    | Rembrandt, . . .    | 3  |
|                       |    | Tintoret, . . . .   | 7  |
|                       |    | Titian . . . .      | 28 |
|                       |    | Vandyck . . . .     | 16 |
|                       |    | Vansomer, . . .     | 2  |
|                       |    | P. Veronese . . .   | 4  |
|                       |    | Lionardo da Vinci 2 |    |





Abraham Vanderdort, a Dutchman, had worked for the Emperor Rodolphus, whose service he left we do not know on what occasion. He brought away with him a bust of a woman modelled in wax as large as the life, which he had begun for that monarch, but Prince Henry was so struck with it, that though the Emperor wrote several times for it, the young Prince would neither part with the work nor the workman, telling him he would give him as good entertainment as any Emperor would—and indeed Vanderdort seems to have made no bad bargain. He parted with the bust to the Prince upon condition, that as soon as the cabinet, then building from a design of Inigo Jones, should be finished, he should be made keeper of his Royal Highness's medals with a salary of 50*l.* a year;\* a contract voided by the

\* See *Birch's Life of Prince Henry*, *Append.* p. 467, and *Rymer*, vol. xviii. p. 100. [A. D. 1625, 2 Car. 1*mi.*] which

death of the Prince. However, upon the accession of King Charles, Vanderdort was immediately retained in his service with a salary of 40*l.* a year and appointed keeper of the cabinet. This room was erected about the middle of Whitehall, running across from the Thames towards the banquetting-house, and fronting westward to the privy-garden.\* Several warrants for payments to Vanderdort as follow are extant in Rymer, and among the Conway papers; one of the latter is singular indeed, and shows in what favour he stood with his royal master.

“The second day of April 1625, at St. James. His Majesty was pleased by my Lord Duke of Buckingham’s meanes to send for Sir Edward Villiers, warden of his Majesties mint, as also for his owne servant Abraham Vanderdoort, where his Majesty did command in the presence of the said Lord Duke and Sir Edward Villiers that the said Abraham Vanderdoort should make patterns for his Majesties coynes, and also give his assistance to the engravers and his furtherance that the same may be well engraven according to their abilities. For which he desireth a warrant with an annual fee of 40*l.* a year, whereby it may appear that it

patent gave him likewise the privilege of being the King’s medalist, “in gold, silver, brasse, &c.”

\* *Catalogue of King Charles’s Collection*, p. 164.

[There is a print of it in Pennant’s *London*, from a drawing by Lievens.]

was his Majesties pleasure to appoint him for that service." *Conway papers* At the bottom of this paper is this entry, "It is his Majesty's pleasure that the clerk of his Majesties signett for the tyme being doe cause a booke to be prepared fitt for his Majesties signature of the office, with the annuitie or fee beforementioned to be paid out of the exchequer duringe his life."

The patent itself is in Rymer.\*

"A warrant under the signet to the officers of his Majesty's houshold for the allowance of five shillings and sixpence by the day unto Abraham Vanderdoorte for his boorde wages, to begyne from Christmass last and to contynue during his life. By order of the Lord Conway and by him procured. March 24, 1625."†

"Docquett. 11°. Junii, 1628. A warrant unto Abraham Vanderdort for his lyfe of the office of keeper of his Majesties cabynett roome with a pension of 40*l.* per annum, and of provider of patternes for the punches and stampes for his Majesties coyne in the mynt with the allowaunce of 40*l.* per annum for the same payable quarterly out of the exchequer, the first payment to begynne at Midsommer next 1628. With further warrant to pay unto him the several arrearage of 120*l.* 100*l.* and of 10*l.* due unto him upon privy seales for and in respect of his imployment in the said office and place which are to bee surrendered

\* *Fædera*, vol. xviii. p. 73.

† *Conway Papers*.

before this passe the greate seale. His Majesties pleasure signyfyed by the Lord Viscount Conway and by him procured. Subscribed by Mr. Solicitor Generall."

"To Mr. Attorney; Junii 17, 1628. Sir, his Majestie is pleased to make use of the service of his servaunt Abraham Vanderdoort, to make patternes for his Majesties coynes, and give his assistance and furtherance to the ingravurers for the well makinge of the stamps; and for his paines therein to give him an allowance of 40*l.* per ann. duringe pleasure. To which purpose you will be pleased to draw a bill for his Majesties signature.\*

"Docquett, 11<sup>o</sup>. Octobr. 1628. A letter to Sir Adam Newton, Knight and Baronett, receaver generall of his Majesties revenue whilst he was Prince, to pay unto Abraham Vanderdort for the keeping of his Majesties cabinet room at St. James's, and other service the some of 130*l.* in arreare due unto him for the said service from our Ladyday 1625, 'till Midsommer 1628; procured by Lord Viscount Conway."

The next is the extraordinary paper I mentioned; it shows at once how far the royal authority in that age thought it had a right to extend, and how low it condescended to extend itself.

"Docquett. 28 November. 1628. A letter to Louysa Cole, the relict of James Cole, in favour

\* Minute of a letter from Lord Conway.

of Abraham Vanderdort his Majesties servant, recommending him to her in the way of marriage. Procured by the Lord Viscount Conway."

What was the success of this royal interposition\* I no where find. Vanderdort, in his catalogue,† mentions presents made by him to the King, of a book of prints by Albert Durer, of a head in plaister of Charles V. and of the arm of the King of Denmark,‡ modelled from the life. It is certain that the poor man had great gratitude to or great awe of Charles I. The King had commended to him to take particular care of a miniature by Gibson, the parable of the lost sheep. Vanderdort laid it up so carefully, that when the King asked him for it, he could not find it, and hanged himself in despair.§ After his death his executors found and restored it. As this piece is not mentioned in the catalogue, probably it was newly purchased. There is an admirable head of Vanderdort by Dobson at Houghton.||

\* How much this was the practice of that Court, we are told by an unexceptionable witness; Lord Clarendon, in his character of Waller, says, "he had gotten a very rich wife in the city, against all the recommendation, and countenance, and authority of the Court, which was thoroughly engaged on the behalf of Mr. Crofts, and which used to be successfull in that age against any opposition." *V. Life in folio*, p. 24.

† Page 57, 72.

‡ In the King's collection was a portrait of the King of Denmark by Vanderdort, which proves that he dabbled too in painting.

§ *Sanderson's Graphice*, page 14.

|| In the *Ædes Walpolianæ* I have called this, Dobson's



The King, who spared neither favours nor money to enrich his collection, invited Albano\* into England by a letter written with his own hand. It succeeded no more than a like attempt of the Duke of Buckingham to draw Carlo Maratti hither. Carlo† had drawn for that Duke the

father, as it was then believed ; but I find by various notes in Vertue's MSS. that it was bought of Richardson the painter, and is certainly the portrait of Vanderdort.

\* In the Life of Romanelli in *Catalogue Raisonné des Tableaux du Roi (de France)* it is said that Charles invited that painter hither too. Vol. i. p. 163.

† Several English sat to that master at Rome, particularly the Earls of Sunderland, Exeter, and Roscommon, Sir Thomas Isham,‡ Mr. Charles Fox, and Mr. Edward Herbert of Packington, a great virtuoso. The portrait of Lord Sunderland is at Althorp, a whole length, in a loose drapery like an Apostle; the head and hands are well painted. The head of Mr. Herbert, who was called the *rough diamond*, was with some of his books left by his nephew to the library of the Middle-temple, where it remains. At Waldeshare in Kent a portrait of Sir Robert Furnese ; and at Sherburn-castle in Dorsetshire another, not quite half length of Robert Lord Digby, son of Kildare Lord Digby, holding a paper with a mathematical figure. At Burleigh, a portrait of the Earl of Exeter, who collected so many of Carlo's works, and a head of Charles Cavendish, a boy, with the eyes shut, said to be taken after his death, but it seems too highly coloured, and is probably sleeping.

[At Castle Howard, is a portrait of Cardinal Howard, sitting, by C. Maratti. His right hand rests upon some papers upon a table ; and in his left is a Cardinal's cap. When C. Maratti

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‡ It is at Lord Ilchester's at Redlinch, and is a good head ; on the shoulder are scarlet ribbands.

portraits of a Prince and Princess of Brunswick, but excused himself from obeying the summons, by pleading that he had not studied long enough in Rome, and was not yet worthy of painting for the King. Simon Vouet, an admired French painter, who while very young had been sent over in 1604 to draw the portrait of some lady of great rank retired hither from Paris, was invited by King Charles with promise of great rewards to return to England, but declined the offer.\* His Majesty was desirous too of having something of the hand of Bernini.† Vandyck drew in one piece the full

heard complaints of his extravagant prices, he replied, "I am sent as the receiver general for all the good painters that have lived before me, and have been poorly paid, to collect their arrears!" In the Houghton collection was a fine portrait of Cardinal Rospigliosi, and another at Chiswick.]

\* *Felibien*. [Jan. 4, 1698-9.]

† [Before 1639. In *Stone's MSS. Diary* above cited, he notes down, "Oct. 22, 1638. I went to Cav<sup>re</sup>. Bernini. Hee asked me, whether I had seene the head of marble that was sent into England for the King, and to tell him the truth of what was spoken of it. I tolde him, that whosoever I had heard, admired it, not only for the exquisitenesse of the worke, but the likenesse and near resemblance it had to the Kinges countenance. He said that divers had told him so, but that he could not believe it. Then he began to be very free in his discourse, and to aske if nothing was broke of it." Stone then relates that an English Cavalier had persuaded him to make his bust, and that as soon as he had finished the mould, the Pope hearing of it, sent to forbid him, because he would have none but the King's sent there; and that Bernini had consented to make it, because he wished to have the English see

face and the three quarter face and the profile of the King, from which Bernini made a bust, that was consumed or stolen in the fire of Whitehall.\*

the difference between a bust taken from the life, or from a painting. "Do not we see, said Bernini, that when a man is affrighted there comes a paleness on the countenance suddenly, and we say he looks not like the same man; how can it possibly be, that a marble picture can resemble the nature, when it is all one colour in his face, another in his hair, a third in his lips and his eyes, yet different from all the rest? therefore, said the Cavaliere Bernini, I conclude, that *it is the impossiblest thing in the world to make a picture in stone, naturally to represent any person.*"

There are other busts of Charles I. of great merit. 1. Of bronze, placed by Sir Nicholas Crispe in the church at Hammer-smith. 2. Done by Rysbrack, and composed from a copy of the portrait sent to Bernini, for the late G. Selwyn, Esq. It is now in the possession of the Marquis of Hertford. 3. By L<sup>e</sup> Soeur at Stourton. Evelyn observes "I have been told of the famous architect and statuary Bernini, who cut that rare bust of Charles I. at Rome in white marble, from a picture by Vandyck, yet extant in one of his Majesty's apartments, that he foretold something *funest* and unhappy which the countenance of that prince foreboded," "*Ecco il volto funesto!*" (*Numismata*) The original picture by Vandyck, after the dispersion of the Royal Collection, found its way into the Doria palace at Genoa, and has been lately purchased by his present Majesty.]

\* It is very uncertain what became of this bust: Vertue, from several circumstances, which I shall lay before the reader, believed it was not destroyed. Cooper the print-seller told him that he had often heard Norrice frame-maker to the court, and who saved several of the pictures over, that he was in the room where the bust used to stand over a corner chimney, and that it was taken away before that chamber was destroyed. Lord Cutts who commanded the troops, was impatient to blow

It was on seeing this picture that Bernini pronounced, as is well known, that there was something unfortunate in the countenance of Charles. The same artist made a bust too of Mr. Baker, who carried the picture to Rome. The Duke of Kent's father bought the latter bust at Sir Peter Lely's sale; it is now in the possession of Lord Royston, and was reckoned preferable to that of the King.\* The hair is in prodigious quantity

up that part, and yet after he had ordered the drums to beat, it was half an hour before the explosion was begun, time enough to have saved the bust, if it was not stolen before. Sir John Stanley, then deputy-chamberlain, was of the latter opinion. He was at dinner in Craig-court when the fire began, which was about three o'clock: he immediately went to the palace, and perceived only an inconsiderable smoke in a garret, not in the principal building. He found Sir Christopher Wren and his workmen there, and the gates all shut. Looking at Bernini's bust, he begged Sir Christopher to take care of that, and the statues. The latter replied, "Take care of what you are concerned in, and leave the rest to me." Sir John said it was above five hours after this before the fire reached that part. Norrice afterwards dug in the ruins of that chamber, but could not discover the least fragment of marble. The crouching Venus in the same apartment was known to be stolen, being discovered after a concealment of four years, and retaken by the crown. Vertue thought that the brazen bust of King Charles in the passage near Westminster-hall, was not taken from Bernini's, of which casts are extant, but of an earlier date. In the imperial library at Vienna, says Dr. Edward Brown in his travels, is a head of King Charles in white marble; but this cannot be Bernini's, as Brown wrote in 1673, and the fire of Whitehall happened in 1697.

\* [At Wimpole, the seat of the Earl of Hardwicke.]

and incomparably loose and free ; the point-band very fine. Mr. Baker paid Bernini an hundred broad pieces for his, but for the King's Bernini received a thousand Roman crowns. The King was so pleased with his own, that he desired to have one of the Queen too ; but that was prevented by the war.\*

\* In the church at Chelsea is a fine monument in a niche for the Lady Jane Cheyney ; she is represented lying on her right side, and leaning on a bible. 'This tomb was the work of Bernini, and cost 500*l*. [Lady Jane Cheyney was the daughter of William Cavendish Duke of Newcastle.]

[Mr. Buchanan (*Mem. of Painting*, 1824, 8vo. v. ii. p. 127) sent the original letter from Q. Henrietta to Bernini, inclosed with a picture of Charles I. from Rome. "Having been put up in a book and carelessly torn out, some words are wanting at one side. An Italian translation may be seen in *Baldinucci's Life of Bernini*." It is likewise printed in the "*Lettere sulla Pittura*," t. v. p. 58. from which a translation is offered. This letter was probably written by the Queen in French. The Editor is ignorant, where, in England, it is now deposited.

"Signor Cavalier Bernini,

The high estimation in which both the King my husband and myself have held the bust, which you have made of him, being in every respect equal to the satisfaction we have received from it, as from a performance which merits the approbation of all who see it, induces me now to make known to you, that, to complete my gratification, I should desire *one* of myself of equal excellence, by your hand, and designed from pictures which Mr. Lomas will deliver to you. I have commissioned him to assure you of the pleasure I shall feel from the taste and talent which I expect from you in that work ; and I pray God to have you in his holy keeping. Dated, Whitehall, June 16, 1639. Henriette Marie, R." At Carleton-



Among the Strafford papers is an evidence of this Prince's affection for his pictures : In a letter from Mr. Garrard,\* dated November 9, 1637, speaking of two masks that were to be exhibited that winter, he says, " A great room is now† building only for this use betwixt the guard-chamber and banquetting-house, of fir, only weather-boarded and slightly covered. At the marriage of the Queen of Bohemia I saw one set up there, but not of that vastness that this is, which will cost too much money to be pulled down, and yet down it must when the masks are over."

In another of December 16, the same person says, " Here are two masks intended this winter ; the King is now in practicing his, which shall be presented at Twelfth-tide, most of the young Lords about the town, who are good dancers, attend his Majesty in this business. The other the Queen makes at Shrove-tide, a new house being erected in the first court at Whitehall, which cost the King 2500*l.* only of deal boards, because the King will not have his pictures in the banquetting-house hurt with lights."

house, is a picture representing the Queen in three points of view, like that of the King, by Vandyck, probably the same alluded to in the letter.]

\* Page 130, vol. ii.

† Journal of the House of Commons July 16, 1645. Ordered that the boarded masque-house at Whitehall, the masque-house at St. Jamess's and the courts of guard be forthwith pulled down and sold away.

The most capital purchase made by King Charles were the cartoons of Raphael, now at Hampton-court. They had remained in Flanders from the time that Leo X. sent them thither to be copied in tapestry, the money for the tapestry having never been paid. Rubens told the King of them, and where they were, and by his means they were bought.\*

It may be of use to collectors and virtuosi, for whose service this work is composed, to know when they meet with the ruins of that royal cabinet, or of the Earl of Arundel's. On the King's

pictures was this mark  C. P. or  C. R.; on his drawings a large star thus ; on the Earl's a smaller. \* †

The dials at Whitehall were erected by the order of Charles, while he was Prince. Mr. Gunter drew the lines, and wrote the description and use of them, printed in a small tract by order of King James in 1624. There were five dials; afterwards some were made of glass in a pyramidal shape by Francis Hall, and placed in the

\* [The Cartoons were purchased by Charles I. for the manufactory of tapestry established at Mortlake, under Sir Francis Crane.]

† [These two marks are on drawings, often accompanied with the name of the master, written in a very fine Italian hand, by Nicholas Laniere, who, in the early part of his life, was employed both by the King and Lord Arundel to purchase drawings in Italy.]

same garden. One or two of these may still be extant; Vertue saw them at Buckingham-house in St. James's park, from whence they were sold.

It looks as if Charles had had some thoughts of erecting a monument for his father.\* In the lodgings of the warden of New-college Oxford was a mausoleum with arms, altar-tomb, columns and inscriptions in honour of that Prince dated 1630. It is certain King Charles had no less inclination for architecture than for the other arts. The intended palace at Whitehall would have been the most truly magnificent and beautiful fabric of any of the kind in Europe. His majesty did not send to Italy and Flanders for architects as he did for Albano and Vandyck: He had Inigo Jones. Under the direction of that genius the King erected the house at Greenwich.†

Charles had in his service another man, both architect and painter, of whom, though excellent in neither branch, the reader will perhaps not dislike some account, as he was a remarkable person and is little known.

\* [It is a painting, not a model of a mausoleum, still remaining in the Warden's lodgings, at New-College. It represents a kind of Roman temple, with many half figures and fulsome inscriptions, bordering on the blasphemous; a vile piece of art, and a viler piece of flattery. There is little probability that it was ever seen by Charles I.]

† [It now forms a part of the Naval Asylum at the centre.]



Sir Balthazar Gerbier D'Ouvilly of Antwerp,\* was born about 1591, came young into England, and was a retainer of the Duke of Buckingham as early as 1613. In Finette's master of the ceremonies it is said, "Alonzo Contarini Ambassador from Venice came to Mr. Gerbier, a gentleman

\* [Many readers may be of opinion, that more pages of this work have been allotted to Gerbier, than he had deserved, considered merely as an artist. His talents were rather those of a courtier; and having, in early life, made himself necessary to the Duke of Bucks, he found a ready admission to Court, and recommended himself, to the end of the king's reign, by various projects of high pretension, connected with the arts and Belles lettres. His intimacy with Vandyck proved of mutual advantage to both. Saunderson (an authority to be suspected) speaks of him with contempt as an artist. He was knighted, sent as the King's agent to Brussels, and at his

serving the Duke of Buckingham." Sanderson\* calls him a common penman, "who pensiled the dialogue (probably the decalogue) in the Dutch church London, his first rise of preferment." It is certain that he ingratiated himself much with that favorite and attended him into Spain, where he was even employed in the treaty of marriage, though ostensibly acting only in the character of a painter.† Among the Harleian MSS. is a letter from the Duchess of Buckingham to her Lord in Spain, "I pray you, if you have any idle time,‡ sit to Gerbier for your picture that I may have it well done in little." Bishop Tanner had a MS. catalogue of the Duke's collection drawn up by Gerbier who had been employed by the Duke in several of the purchases. However there is some

return made Master of the Ceremonies. For his political negotiations see *Hardwicke's State Papers*, v. ii. p. 54.]

\* *Graphice*, page 15.

† He painted small figures in distemper. De Piles. While in Spain he drew the Infanta in miniature, which was sent over to King James.

‡ In a letter, dated 1628, it is said, the King and Queen were entertained at Supper at Gerbier, the Duke's painter's house, which could not stand him in less than 1000*l*. The Duchess of Northumberland has a large oval miniature of the Duke of Buckingham on horseback. The head is well painted: the figure drest in scarlet and gold, is finished with great labour, and richness. The head of the horse, which is dark grey with a long white mane, is lively. Under the horse, a landscape and figures; over the Duke's head, his motto, *Fidei coticula crux*; and on the foreground, B. Gerbier, 1618.



appearance of his having fallen into disgrace with his patron. In one of Vertue's MSS. is a passage that seems to be an extract, though the author is not quoted, in which the Duke treats Gerbier with the highest contempt. The transcript is so obscure and imperfect, that I shall give it in Vertue's own words ;

"King James I. ill and dying, the Duke of Buckingham was advised to apply a plaister to his stomach, which he did with proper advice of doctors, physicians of the King. But the King dying, the Duke was blamed—one Eglesham printed a scurrilous libel,\* and flew away into Flanders—I was told by Sir Balthazar Gerbier [though his testimony be odious to any man] that Eglesham dealt with him in Flanders for a piece of money [not more than 400 guilders to defray the charges] to imprint his recantation, of which the Duke bid Gerbier join malice and knavery together, and spit their venom 'till they split, and he would pay for printing that also."

\* The title was, "The Forerunners of Revenge, in two petitions, the one to the King, the other to the Parliament ; concerning the Duke of Buckingham's poysoning King James, and the Marquis of Hamilton. By George Eglisham, physician to King James, quo. 1642." By the date of this piece, I suppose it was reprinted at the beginning of the war. The piece itself was transcribed by Mr. Baker of St. John's coll. Camb. from the printed copy in possession of Dr. Zachary Grey, editor of *Hudibrass*. *Vide also Loyd's State Worthies*, p. 654, 655.

Nothing can be built upon so vague a foundation. It is certain that immediately after the accession of King Charles, Gerbier was employed in Flanders to negotiate privately a treaty with Spain, the very treaty in which Rubens was commissioned on the part of the Infanta, and for which end that great painter came to England. Among the Conway-papers I found a very curious and long letter from Gerbier himself on this occasion, which though too prolix to insert in the body of this work, I shall affix at the end, not only as pertinent to my subject from the part these painters had in so important a business, but as it is more particular than any thing I know in print on that occasion.

Gerbier kept his ground after the death of Buckingham. In 1628 he was knighted at Hampton-court, and, as he says himself in one of his books, was promised by King Charles the office of surveyor-general of the works after the death of Inigo Jones.

In 1637 he seems to have been employed in some other private transactions of state, negotiating with the Duke of Orleans, the King's brother, who was discontented with the court. The Earl of Leicester, Ambassador to Paris, writes\* to Mr.

\* *Sidney Papers*, vol. ii. p. 528. In one of his dedications mentioned hereafter, Gerbier puts this Lord in mind of his having been in a publick employment when his Lordship was at Paris: and De Piles says that the Duke of Buckingham

Secretary Windebank Nov. 24. "I recieved a packet from Garbier to Monsieur d d" [French King's brother.]

July 13, 1641, he took the oaths of allegiance and supremacy, having a bill of naturalization.\* From that time to the death of the King I find no mention of him, though I do not doubt but a man of so supple, and intriguing a nature, so universal an undertaker, did not lie still in times of such dark and busy complection. However, whether miscarrying or neglected,† in 1648 he appears not only in the character of author, but founder of an academy. In that year he published a thin quarto, intituled, *The interpreter of the academie for*

finding him a man of good understanding, recommended him to the King, who sent him as his agent to Brussels.

\* Journals of the Commons.

† Vertue says he was much hated and persecuted by the antimonarchic party, being always loyal and faithfull to the King and his son, which may explain and soften what is said above of *his testimony being odious to any man*. He bought goods at King Charles's sale to the value of 350*l*. Gerbier was so far from deserving the character given above, that his fifth lecture (with which I have lately met) read at his academy in White Friars, on military architecture, is dedicated, 1650, to Major General Skippon, and is full of fulsome flattery; and tells him, he is under the immediate protection of providence, and that no man can really perish in a good cause! In 1665, the versatile Gerbier published a piece he called "*Subsidium Peregrinantibus, or an Assistance to a Traveller*" (an incoherent medley, teeming with as many blunders and incorrections, as his other tracts :) this he addressed to James Duke of Monmouth.

forrain languages and all noble sciences and exercises. To all fathers of families and lovers of vertue, the first part by Sir Balthazar Gerbier Knight. Lond. French and English ; . with a print\* of his head in oval and this motto, *Heureux qui en Dieu se confie*. It is a most trifling superficial rhapsody, and deserved the sarcasm that Butler passed on so incompetent an attempt : † In his fictitious will of Pembroke that Lord is made to say, "All my other speeches, of what colour soever, I give to the academy, to help Sir Balthazar's art of well-speaking."

In 1649 he published the first lecture of Geography ‡ read at Sir Balthazar Gerbier's academy at Bednal-green ; § by which it seems that at least

\* There is another print of him, half length, by Pontius after Vandyck, in which he is styled, *Bruxellas Prolegatus*.

† For instance, he translates *Arcadia*, *Orcadys*.

‡ So Vertue calls it ; but it is probably a mistake, Mr. Masters being possessed of a tract, which is probably the same and corresponds exactly to Butler's words ; it is intituled, *The Art of Well-speaking*, being a lecture read gratis at Sir B. Gerbier's academy, dedicated to the right high and supreme Power of this Nation, the Parliament of England &c. dated 6 Jan. 1649.

§ [Of this academy, which professed to be a continuation of Sir I. Kynaston's Museum *Minervæ*, for which he had procured the royal sanction (*Pat. 11<sup>mo</sup> Car. 1<sup>me</sup> p. 8. n. 14.*) and which was established at Bethnal Green, an interesting account is given in *Lysons' Environs*, v. ii. p. 31. Several of his advertisements are extracted, such as "the lecture of the next week designed for the ladies and honorable women of this

his institution was opened. This piece I have not seen, nor the next, though from Vertue's extract one learns another singular anecdote of this projector's history.

"Sir Balthazar Gerbier's manifestation of greater profits to be done in the hot than the cold parts of America. Rotterdam 1660. Wherein is set forth that he having a commission to go there, settle and make enquirys, he went to *Cajana* (Cayenne) with his family, and settled at Surinam. A governor there from the Dutch had orders to seize upon him and all his papers and bring him back to Holland, which they did in a very violent manner, breaking into his house, killed one of his children, endangered the lives of the rest of his family, and narrowly escaped himself with his life, having a pistol charged at his breast if he had resisted. They brought him to Holland: He complained, but got no redress, the states disowning they had given any such orders. However, it was just before the restoration, and knowing the obligations he had to England, they apprehended he might give the King notice of the advantages might be gained by a settlement there."

This perhaps was one among the many provocations, which, meeting his inclinations to France,

nation, on the Art of Speaking."—This institution was of very short duration; but Gerbier, in 1649, had fallen into poverty, and had resorted to it merely as an expedient.]



led Charles II. into his impolitic, though otherwise not wholly unjustifiable, war with Holland, a people too apt even in their depressed state, to hazard barbarous and brutal infraction of treaties and humanity, when a glimpse of commercial interest invites it.

Gerbier probably returned to England with that Prince, for the triumphal arches erected for his reception, are said to have been designed by Sir Balthazar.\*

In France he published a book on fortification, and in 1662 at London a small discourse on magnificent buildings, dedicated to the King, in which he principally treats of solidity, convenience and ornament, and glances at some errors of Inigo Jones in the banquetting-house. Here too he mentions a large room built by himself near the watergate† at York-stairs, thirty-five feet square, and says that King Charles I. being in it in 1628 at some representation of scenery commended it, and expressed as much satisfaction with it as with the banquetting-house. In the piece he proposes to the Lords and Commons to level the streets, Fleet-bridge and Cheapside, and erect a sumptuous gate at Temble-bar, of which he had presented a draught to his majesty. Before this book is a different print of him with a ribband and a medal, inscribed C. R. 1653. The medal I

\* They were so, v. Brit. Topogr. vol. i. 683.

† The gate itself was designed by Inigo.

suppose was given him when appointed, as he says he was, Master of the Ceremonies to Charles I.

His portrait in one piece with Sir Charles Cotterel and Dobson, painted by the latter, is at Northumberland-house; Gerbier has been mistaken in that picture for Inigo Jones. This piece was bought for 44*l.* at the sale of Betterton the player.

Gerbier's\* last piece is a small manual, intituled *Counsel and Advice to all builders, &c.* London 1663.† A full half of this little piece is wasted on dedications, of which there are no fewer than forty, and which he excuses by the example of Antonio Perez. They are addressed to the Queen-mother, Duke of York, and most of the principal Nobility and Courtiers. The last is his own disciple Captain William Wind. There is a heap of a kind of various knowledge even in these dedications, and some curious things, as well as in the book itself, particularly the prices of work and of all materials for building at that time. In one place he ridicules the heads of lions, which are creeping through the pilasters on the houses in Great Queen-street built by Webb, the scholar of Inigo Jones.

\* Victor in his *Companion to the Play-house* vol. i. says Gerbier wrote a play called, *The False Favourite disgraced, and the reward of Loyalty*, tragi-comedy, 1657, and that it was never acted, and contains false English. By mistake he calls him Geo. instead of Balthazar.

[† Among his many and various treatises was one intituled "*a Treatise on Magnificent Building*, with his portrait, 1662."]

Hempstead-marshal,\* the seat of Lord Craven, since destroyed by fire, was the last production of Gerbier. He gave the designs for it, and died there in 1667 while it was building† and was buried in the chancel of that church. The house was finished under the direction of Captain Wind above-mentioned.

In the library of Secretary Pepys at Magdalen-college Cambridge, is a miscellaneous collection in French, of robes, manteaux, couronnes, armes, &c. d'Empereurs, Rois, Papes, Princes, Ducs et Comtes, anciens et modernes, blazonnés et éliminés par Balthazar Gerbier.

Among the Harleian MSS. N<sup>o</sup>. 2384, is one, intituled, Sir Balthazar Gerbier, his admonitions and disputes with his three daughters, retired into the English nunnery at Paris, 1646.

Since the former edition of this work, I have received a present from Mr. J. Bindley, of another piece of Gerbier which I never saw elsewhere. The title is, *Les Effets perniceux de meschants Favoris & grands Ministres d'Etats es provinces Beligues, en Lorraine, Germanie, France, Italie, Espagne & Angleterre, & desabusés d'erreurs populaires sur le subject de Jacques & Charles*

[\* In the *Britannia Illustrata*. (Imp. Folio 1714) is a view of the western front of Hampsted-Marshal. It has five projecting bay windows with a portal, which are low; above them a range of square windows dressed with architraves, like those at Whitehall. The whole inconceivably ugly !]

† The foundation was laid in 1662.

Stuart, Roys de la Grande Bretagne, par le Chev. B. Gerbier, à la Haye, 1653. Small Duod. It is an ignorant servile rhapsody, containing little argument, many lies, and some curious facts, if the author is to be believed. There are two dedications, one, à tous Empereurs, Roys, Reines, Princes, Princesses, Regentes, Etats and Magistrats; another to Charles II. The scope of the book is to lay all the faults committed by sovereigns on wicked favourites, in which class he ranks even the leaders of the Parliament which opposed Charles I. He gives a list of the favourites of James I. but excuses them all, as he does Buckingham and Charles I. The second part is a defence of James and Charles, and such a defence as they deserved! There follow Indexes of 3d, 4th and 5th parts, and the heads of what they were to contain in defence of Charles and of the chastity of his queen against the Parliamentarians. Those probably never appeared.

He says that Lord Cottington betrayed to Spain a design of the Catholic States of Flanders to revolt in 1632 on their oppressions.—Such a witness may be believed.

He speaks of a young lady who was shut up between four walls for blabbing that Lafin, agent of Emanuel Duke of Savoy, by the advice of Count Fuentes, had incited Ravallac to murder Henry IV. He says that Eggleston desired Sir W. Chaloner to ask Gerbier to get his pardon, on

condition of his confessing that some Scotch and English had set him on publishing his libel, to blacken the Prince and Buckingham: that he wrote to the Secretary of State but got no answer.

He says the Earl of Berkshire was likely to be Charles's minister on the death of James: that Larkin, who was employed at Paris to watch the sincerity of France, was drowned; and that Rubens was sent to assure K. James that the Infanta had power to conclude the treaty for the restitution of the Palatinate. But his most remarkable anecdote, and probably a true one, is, that Monsieur Blinville, the French Ambassador, when lodged at the Bishop of Durham's, celebrated mass openly, that the odium might fall on the King; and when the mob rose, told them, that he had been privately assured by the King and Buckingham that he might. Gerbier says, This was done by Richelieu's order; and he adds, that he himself was sent to Paris to complain of Blinville.

The late Prince of Wales hearing of a capital picture by Vandyck in Holland, to which various names of English families were given, as Sir Balthazar Arundel, Sir Melchior Arundel, Sir Balthazar Buckingham, or Sheffield, the last of which gained most credit from a resemblance in the arms, his Royal Highness gave a commission to purchase it, and it was brought to Leicester-house. It appeared that a celebrated piece for



which Lord Burlington had bid 500*l.* at Lord Radnor's\* sale, and which Mr. Scawen† bought at a still greater price was the same with this picture, but not so large nor containing so many figures. Mr. Scawen's had always passed for a mistress and children of the Duke of Buckingham; but Vertue discovered on that of the Prince of Wales an almost effaced inscription, written by Vandyck's own hand, with these words remaining, *La famille de Balthazar — Chevalier*; and he showed the Prince that the arms on a flower-pot were the same with those on two different prints of Gerbier, and allusive to his name, viz. a chevron between three garbs or sheafs. There is a group of children on the right hand, very inferior to the rest of the composition, and certainly not by Vandyck. The little girl‡ leaning on the mother's knee was originally painted by Rubens in a separate piece, formerly belonging to Richardson the painter, since that to General Skelton and Capt. William Hamilton, and now in the collection of the Lord Viscount Spenser. It is finer than any large picture—but it is time to return to King Charles.

\* [Robartes Earl of Radnor, in 1724.]

† It was again exposed at Mr. Scawen's sale, but bought in, and has since been purchased by Sampson Gideon.

‡ One of Gerbier's daughters was maid of honour to the Princess of Condè, and passed for her mistress while the Princess made her escape from Chantilli, when the Prince was imprisoned by Mazarin. V. *Mémoires de Lenet*, vol. i. p. 189. Lenet was in love with Mlle. Gerbier, p. 263.

The academy erected by Gerbier was probably imitated from one established by Charles I. in the eleventh year of his reign and called Museum Minervæ. The patent of erection is still extant in the office of the rolls. None but who could prove themselves gentlemen were to be admitted to education there, where they were to be instructed in arts and sciences, foreign languages, mathematics, painting, architecture, riding, fortification, antiquities, and the science of medals. Professors were appointed, and Sir Francis Kynaston,\* in whose house in Covent-garden the academy was held, was named regent. There is a small account of the design of this academy, with its rules and orders, printed in 1636.† But it fell to the ground with the rest of the King's plans and attempts—and so great was the inveteracy to him, that it seems to have become part of the

\* Sir Francis Kynaston, who styled himself *Corporis Armiger*, printed in 1635 a translation into Latin verse of Chaucer's *Troilus and Cressida*.

† At the end of the little edition of Busbequius's *Epistles*, printed at Oxford 1660, is the grant of a coat of arms to the regent and professors of the Museum Minervæ from Sir John Burroughs the herald, dated 1635, which arms are prefixed to the rules and orders of that establishment printed 1636. Previous to it's being set on foot, a committee had been appointed in the House of Lords, consisting of the Duke of Buckingham and others, for taking into consideration the state of the public schools and method of education. What progress was made by this committee is not known, but probably the Museum Minervæ owed it's rise to it.

religion of the time to war on the arts, because they had been countenanced at court. The parliament began to sell the pictures at York-house so early as 1645, but lest the necessity of their affairs should not be thought sufficient justification, they coloured it over with a piece of fanatic bigotry that was perfectly ridiculous; passing the following votes among others July 23.\*

Ordered, that all such pictures and statues there, (York-house) as are without any superstition shall be forthwith sold, for the benefit of Ireland and the North.

Ordered, that all such pictures there, as have the representation of the second person in trinity upon them, shall be forthwith burnt.

Ordered, that all such pictures there, as have the representation of the Virgin Mary upon them, shall be forthwith burnt.

This was a worthy contrast to Archbishop Laud, who made a star-chamber-business of a man who broke some painted glass in the cathedral at Salisbury. The cause of liberty was then, and is always, the only cause that can excuse a civil war: yet if Laud had not doated on trifles, and the presbyterians been squeamish about them, I question whether the nobler motives would have had sufficient influence to save us from arbitrary power. They are the slightest objects that make

\* Journal of the Commons.

the deepest impression on the people. They seldom fight for a liberty of doing what they have a right to do, but because they are prohibited or enjoined some folly that they have or have not a mind to do. One comical instance of the humour of those times I find in Aubrey's history of Surrey;\* one Bleese was hired for half-a-crown a day to break the painted glass windows of the church of Croydon. The man probably took care not to be too expeditious in the destruction.

Immediately after the death of the King,† several votes were passed for sale of his goods, pictures, statues, &c.

Feb. 20, 1648. It was referred to the committee

\* Vol. ii. page 30.

† I cannot help inserting a short remark here, though foreign to the purpose. The very day after the execution of the King, was passed this vote, "Ordered, That the Lord Grey be desired, out of Haberdasher's-hall, to dispose of one hundred pounds for the service of the commonwealth, *as he shall think fit*: and that the committee at Haberdasher's-hall be required forthwith to pay the same to the said Lord Grey for that purpose." This order is so covertly worded,\* without any particular application, at the same time that the sum is so small for any public service, that joined to the circumstance of time and the known zeal of the pay-master, I cannot doubt but this was intended for the reward of the executioner. Mr. West has an authentic account of the execution, in which it is said, that Richard Brandon, the executioner, having found in the King's pocket an orange stuck with cloves, was offered 20 shillings for it; which he refused, but sold it for ten on his way home.

of the navy to raise money by sale of the crown, jewels, hangings, and other goods of the late King.

Two days after, Cromwell, who, as soon as he was possessed of the sole power, stopped any farther\* dispersion of the royal collection, and who even in this trifling instance gave an indication of his views, reported from the council of state, that divers goods belonging to the state were in danger of being embezzled; which notification was immediately followed by this order;

That the care of the public library at St. James's and of the statues and pictures there, be committed to the council of state, to be preserved by them.

However, in the ensuing month,† the house proceeded to vote, that the personal estate‡ of

\* Ludlow prevented the sale of Hampton-court, for which he was blamed by some of his friends, *V. Biogr. Brit.* vol. v. p. 3024.

† March 23, 1648.

‡ Somerset-house had a narrow escape during that lust of destruction, of which an account is preserved in a very scarce tract, intituled, "*An Essay on the wonders of God in the harmony of the times that preceded Christ, and how they met in him, written in French by John d'Espagne minister of the gospel [who died in 1650] and now published in English by his executor Henry Browne, London, 1662, octavo.*" In the preface the editor tells us, "that the author preached at the French church in Durham-house, where his sermons were followed by many of the nobility and gentry. That demolished, he says, it pleased God to touch the hearts of the nobility to procure us an order of the House of Peers to exercise our devotions at Somerset-



the late King, Queen and Prince should be inventoried, appraised and sold, except such parcels of them as should be thought fit to be reserved for the use of the state ; and it was referred to the council of state to consider and direct, what parcels of the goods and personal estates aforesaid were fit to be reserved for the use of the state. Certain commissioners were at the same time appointed to inventory, secure and appraise the said goods, and others, *not members of the house*, were appointed to make sale of the said estates to the best value. The receipts were to go towards satisfying the debts and servants of the King, Queen and Prince, provided such servants had not been delinquents ; the rest to be applied to public uses ; the first thirty thousand pounds to be appropriated to the navy. This vote in which they seem to have acted honestly, nor allowing their own members to be concerned in the sale, was the cause that the collection fell into a variety of low hands,

house-chapel, which was the cause, not only of driving away the Anabaptist, Quakers and other sects, that had got in there, but also hindered the pulling down of Somerset-house, there having been twice an order from the late usurped powers for selling the said house ; but we prevailed so, that we still got order to exempt the chapel from being sold, which broke the design of those that had bought the said house, who thought for their improvement to have made a street from the garden thro' the ground the chapel stands on, and so up the back yard to the great street of the Strand by pulling down the said chapel."

Orange, and was given to the Earl of Portland by King William.\*

A catalogue of the pictures, statues, goods, tapestries and jewels,† with the several prices at which they were valued and sold, was discovered some years ago in Moorfields, and fell into the hands of the late Sir John Stanley, who permitted Mr. Vicechamberlain Cook, Mr. Fairfax and Mr. Kent to take copies, from one of which Vertue

\* Tavernier, book iv. chap. 17. mentions having a diamond on which were engraved the arms of Charles I. The Sophy of Persia and his court were extremely surprized at the art of engraving so hard a jewel; but, says Tavernier, I did not dare to own to whom it belonged, remembering what had formerly happened to the Chevalier de Reville on the subject of that King. The story, as he had related it before, in book ii. chap. 10. was, that Reville having told the Sophy that he had commanded a company of guards in the service of Charles, and being asked why he came into Persia? replied, that it was to dissipate the chagrin he felt on his master being put to death, and that since that time he could not endure to live in Christendom. The Sophy fell into a rage, and asked Reville, how it was possible, if he was captain of the King's guards, that he and all his men should not have shed the last drop of their blood in defence of their Prince? Reville was thrown into prison and remained there 22 days, and escaped at last by the intercession of the Sophy's eunuchs.—Had all Charles's soldiers been as loyal as the Persian Monarch thought it their duty to be, we might now have the glory of being as faithful slaves as the Asiatics.

† [See an Inventory of plate and jewels belonging to Charles I. *Archæolog.* v. 15. p. 271.

“Inventory of pictures, medals, agates, &c. sold by order of the Council, from 1649 to 1652.” *MSS. Harl.* 4894.]

obtained a transcript. The particulars are too numerous to insert here. The total of the contracts amounted to 118,080*l.*—10*s.*—2*d.* Thirty-one pages at the beginning relating to the plate and jewels were wanting, and other pages here and there were missing. Large quantities were undoubtedly secreted and embezzled, and part remained unsold by the accession of Cromwell, who lived both at Whitehall and Hampton-court. All other furniture from all the King's palaces was brought up and exposed to sale; there are specified particularly Denmark or Somerset-house, Greenwich,\* Whitehall, Nonsuch, Oatlands, Windsor, Wimbleton-house, St. James's, Hampton-court, Richmond, Theobald's, Ludlow, Carisbrook, and Kenilworth castles; Bewdley-house, Holdenby-house, Royston, Newmarket, and Woodstock manor house. One may easily imagine that such a collection of pictures, with the remains of jewels and plate, and the furniture of nineteen palaces ought to have amounted to a far greater sum than an hundred and eighteen thousand pounds.†

The sale continued to August 9, 1653. The prices were fixed, but if more was offered, the

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highest bidder purchased; this happened in some instances, not in many. Part of the goods were sold by inch of candle. The buyers called contractors, signed a writing for the several sums.\* If they disliked the bargain, they were at liberty to be discharged from the agreement on paying one fourth of the sum stipulated. Among the purchasers of statues and pictures were several painters, as Decritz, Wright, Baptist Van Leem-

200,000*l.* notwithstanding the Queen had carried away and himself caused to be conveyed away abundance of jewels; and for this he cites Beauchamp, clerk to the committee.

[Abstract of the sale of the Pictures, &c. in the several palaces belonging to K. Charles I.

|                                                                            | £.      | s. | d. |
|----------------------------------------------------------------------------|---------|----|----|
| Wimbledon and Greenwich - - -                                              | 1709    | 19 | 0  |
| Whitehall - - - - -                                                        | 2291    | 10 | 0  |
| Oatlands (81 pictures) - - - -                                             | 733     | 18 | 0  |
| Nonsuch (33 Ditto) - - - -                                                 | 282     | 0  | 0  |
| Somerset house, with those at Whitehall<br>and St. James' (447 Ditto.) - } | 10,052  | 11 | 0  |
| Hampton Court (332 Ditto) - - -                                            | 4675    | 16 | 0  |
| St. James' ( <i>Sculpture</i> ) - - - -                                    | 290     | 0  | 0  |
| Somerset House in the Gallery, (120 pieces)                                | 2387    | 3  | 0  |
| In the Gardens (20 Ditto) - - -                                            | 1165    | 14 | 0  |
| At Greenwich (230 Ditto) - - -                                             | 13,780  | 13 | 6  |
| At St. James' (20 Ditto) - - -                                             | 656     | 0  | 0  |
| Total value.                                                               | £38,025 | 4  | 6  |

A reasonable doubt will arise whether the tapestry and other splendid furniture of these palaces were not included in this valuation.]

\* It appears upon examination of the last mentioned Inven-

put, Sir Balthazar Gerbier, &c. The prices of the most remarkable lots were as follows; The cartoons of Raphael, 300*l.* bought by his Highness (Cromwell.) The royal family (now in the gallery at Kensington) 150*l.* The King on horseback (in the same place) 200*l.* The triumphs of Julius Cæsar by Andrea Mantegna (now at Hampton-court) 1000*l.* Twelve Cæsars by Titian, 1200*l.* The muses by Tintoret, (at Kensington) valued at 80*l.* sold for 100*l.* Alexander VI. and Cæsar Borgia by Titian, 100*l.* Triumph of Vespasian and Titus by Julio Romano (at Paris) 150*l.* The great piece of the Nativity by Julio Romano, 500*l.* It seems the act for destroying what they called superstitious pieces was not well observed. Two pieces of tapestry of the five senses by Sir Francis Crane, 270*l.* Mention is made of two sets more ancient, of the landing of Henry VII. and the marriage of Prince Arthur.\* From Windsor a picture of Edward III. with a green

tory, that the chief contractors were Decritz, Lanieri and Van Lenput, painters; Mr. Bass, Jackson, Colonel Webb, and Mr. Harrison and Emery. Colonel Hutcheson, so justly celebrated by his *Memoirs* lately published, was a frequent purchaser, in 1652.

\* This latter piece is extant at an abandoned house of the late Lord Anson's, now a popish seminary, at Standon near Puckeridge, Hertfordshire. The work is coarse, and the figures do not seem to have been portraits, but the habits are of the time. In one corner Henry VII. and Ferdinand are conferring amicably on a joint throne.

curtain before it, 4*l*. Mary, Christ, and many Angels dancing by Vandyck, valued only at 40*l*. This is the picture at Houghton, for which my father gave 800*l*. it was twice sold before for above 1000*l*. whence I conclude there was some knavery in the valuation of it. Sleeping Venus by Correggio, 1000*l*. Mary, Child and St. Jerome, by Parmegiano, 150*l*. The Venus del Pardo by Titian, valued at 500*l*. sold for 600*l*. Marquis del Guasto haranguing his soldiers by Titian, 250*l*. Venus dressing by the Graces, Guido (at Kensington) 200*l*. Herodias with the head of St. John by Titian, 150*l*. (with his Highness.) The little Madonna and Christ by Raphael, 800*l*. St. George by Raphael, 150*l*. Marquis of Mantua by ditto, 200*l*. Frobenius and Erasmus by Holbein, 200*l*. Our Lady, Christ and others by Old Palma, 200*l*. A man in black by Holbein, 120*l*. St. John by Leonardo da Vinci, 140*l*. Duke of Bucks and his brother by Vandyck, (now at Kensington) valued at 30*l*. sold for 50*l*. This is one of the finest pictures of that master. A Satyr flayed by Correggio, 1000*l*. Mercury teaching Cupid to read, Venus standing by, by Correggio, 800*l*. The King's head by Bernini, 800*l*. A statue of Tiberius larger than life, 500*l*. The Gladiator in brass (now at Houghton) 300*l*. Christ washing the feet of his disciples, 300*l*.

Among the contractors appears Mr. John Leigh, who on August 1, 1649, buys goods for the use of

Lieutenant-general Cromwell to the value of 109*l.*—5*s.*—0*d.* and on the 15th are sold to the Right hon. the Lady Cromwell goods to the amount of two hundred pounds more. But no sooner was Cromwell in possession of the sole power, than he not only prevented any farther sale, but even detained from the purchasers much of what they had contracted for. This appears by a petition,\* addressed, after the protector's death, to the council of state, by major Edward Bass, Emanuel de Critz, William Latham, and Henry Willet in behalf of themselves and divers others, in which they represent,

“That in the year 1651, the petitioners did buy of the contractors for the sale of the late King's goods, the several parcels there under-named, and did accordingly make satisfaction unto the Treasurer for the same, But for as much as the said goods are in Whitehall, and some part thereof in Mr. Kinnersley's custody in keeping, the petitioners do humbly desire their honours' order, whereby they may receive the said goods, they having been great sufferers by the late General Cromwell's detaining thereof; and the petitioners, &c.”

The goods specified are hangings, and statues in the garden at Whitehall. It is very remark-

\* Copied by Vertue from a paper in possession of Mr. Martin.

able that in this piece they style the Protector, the late *General* Cromwell.

Whence Charles had his statues we learn from Peacham; "The King also, says he, ever since his coming to the crown hath amply testified a royal liking of ancient statues, by causing a whole army of old foreign Emperors, Captains and Senators all at once to land on his coasts, to come and do him homage, and attend him in his palaces of St. James's and Somerset-house. A great part of these belonged to the late Duke of Mantua; and some of the old Greek marble bases, columns, and altars were brought from the ruins of Apollo's temple at Delos, by that noble and absolutely compleat gentleman Sir Kenelm Digby Knight."\*

Some of the most capital pictures were purchased by the King of Spain, which arriving there while the Embassadors of Charles II. were at that court, they were desired, by an odd kind of delicacy, to withdraw, they supposing that this dismissal was owing to an account received at the same time of Cromwell's victory over the Marquis of Argyle; "but, says Lord Clarendon,† they knew afterwards that the true cause of this

\* *Compleat Gentleman*, 107. [This account which Peacham has given in the quaint language of his time, then much admired, is confirmed by Vanderdoort's catalogue, printed by Bathoe, 4to. 1757.]

† In his life p. 119, fol. edit.



impatience to get rid of them, was that their minister in England, having purchased many of the King's pictures and rich furniture, had sent them to the Groyne; from whence they were expected to arrive about that time at Madrid; which they thought could not decently be brought to the palace while the ambassadors remained at the court."

After the restoration endeavours were used to reassemble the spoils. A commission was issued out to examine Hugh Peters concerning the disposal of the pictures, jewels, &c. that had belonged to the royal family, but without effect, by the obstinacy or ignorance of Peters, who would not or could not give the desired satisfaction.\* Some of the pictures had been purchased by Gerard Reyntz,† a Dutch collector, after whose death they were bought of his widow by the states and presented to Charles II. One only picture [the King on horseback by Vandyck] was recovered by a process at Law from Remèe or Remigius Van Leemput, a painter then in England, who had bought it at the sale.‡

\* See General Dict. vol. ii. p. 384.

† They are engraved in Reyntz's gallery.

‡ [The late Mr. Brand, Secretary to the Society of Antiquaries, had "W. Hawley's catalogue of King Charles Ist. pictures, statues, bronzes, plate, &c. dispersed during the Civil wars, but recovered for King Charles II." It was disposed of at his sale.]

Notwithstanding the havoc that had been made, it is plain from the catalogue of the collection of James II. that the crown still possessed a great number of valuable pictures,\* but the fire of Whitehall destroyed almost all that the rage of civil war had spared. Some valuable pieces indeed were carried to Lisbon from Somerset-house by the Queen Dowager, when she returned to Portugal. The then Lord Chamberlain, it is said, put a stop to their embarkation, till mollified by the present of one of them that he admired.

The royal library escaped better: This was founded by James I. It contained the collection belonging to the crown, among which were several fine editions on vellum, sent as presents from abroad, on the restoration of learning, to Henry VII. Henry VIII. and Queen Elizabeth; the library of the Lord Lumley, purchased by James for Prince Henry, the collection of Casaubon bought of his widow, and some curious MSS. brought from Constantinople by Sir Thomas Roe.

\* [From Pepys' most characteristic memoirs, it is evident that the dispersed royal collection had been recovered to a much greater extent, than has been generally imagined. "1662 I walked up and down the gallery (at *Whitehall*) spending my time upon the pictures." "1666—To Whitehall, the King's closet, where was such variety of pictures and other things of rarity and value, that I was properly confounded, and enjoyed no pleasure in the sight of them; which is the only time in my life, that I was ever so at a loss for pleasure, in the greatest plenty of objects to give it me." p. 300.]

These books have been given to the British Museum by his late majesty. To this library Prince Henry had added a large number of coins, medals, cameos and intaglias, the Dactyliotheca of Gorlæus. Mr. Young, librarian to Charles I.\* was removed by the council of state in 1649, at which time an account of the books and coins was taken; of the latter there were 1200, of which 400 only remained at the restoration. Among the Duke of Ormond's letters is one dated April 2, 1649, where he says, "All the rarities in the King's library at St. James's are vanished." Yet it is evident many remained, for in June 1659 a vote passed "that the Lord Whitlocke be desired and authorized to take upon him the care and custody of the library at James-house, and of all the books, manuscripts and medals, that are in or belonging to the said library, that the same be safely kept and preserved, and to recover all such as have been embezzled or taken out of the same." Charles II. after his return ordered Ashmole† to draw up an account of the medals that were left, and placed them in the closet of Henry VIII. at Whitehall, where they were lost at the fire.

\* In this library, says Perinchief, was kept a collection of his, of the excellent sayings of authors, written by his own hand, and in his youth, presented to his father King James. *Life of King Charles*, p. 219.

† Memoires of *Elias Ashmole* prefixed to his *Berkshire*; p. 10. 24.

What farther relates to Charles I. as protector of the arts, will be found in the subsequent pages, under the articles of the different professors whom he countenanced. If this chapter has not been thought tedious and too circumstantial, the readers who excuse it, will not perhaps be sorry if I add a little more to it on that other patron of genius, the EARL OF ARUNDEL.

Thomas Howard Earl of Arundel\* is sufficiently known in his public character by that

\* There is a short view of his life in Sir Edward Walker's historical discourses, and some curious particulars in Lilly's observations on the life and death of King Charles. As the book is not in every body's hands, one anecdote may be worth transcribing. The King taking the part of a priest, who pretended that his majesty had a right to a rectory which the Earl challenged as his, Arundel said to Charles, "Sir, this rectory was an appendent to a manour of mine, untill my grandfather unfortunately lost both his life and seventeen lordships more, for the love he bore to your grandmother." On the life and death of K. Charles I. p. 224.

I have found another anecdote of this Earl that I have met with no where else. In the life of Aretine in *Les Vies des Hommes & des Femmes illustres d'Italie, par une Société de gens de lettres*, Paris, 1768 vol. i. p. 388. It is said, that Aretine having dedicated the 2d vol. of his letters to James I. and receiving no reward, solicited one for five years. Hearing at last that the Earl of Arundel had orders to give him 500 crowns, and not receiving them, he accused the Earl publicly of having sunk them for his own use. The Earl ordered his servants to beat Aretine, which they did severely. The corrected libeller published that the Earl had no hand in the beating him, went to him, begged the money, and received it.





THOMAS EARL OF ARUNDEL.

*Painted in the Statue Gallery of 'Old Mansions' House  
From the Original 'Painting by Hans Holbein.'  
in the Collection of 'His Grace the Duke of Norfolk.'  
Engraved by R. T. Cook & Engraved by W. G. Northampton.*





admirable portrait drawn of him by Lord Clarendon.\* Living much within himself, but in all the state of the ancient nobility, his chief amusement was his collection, the very ruins of which are ornaments now to several principal cabinets. He was the first who professedly began to collect in this country, and led the way to Prince Henry, King Charles, and the Duke of Buckingham. "I cannot," says Peacham,† "but with much reverence mention the every way Right Honourable Thomas Howard Lord High Marshal of England,

The Peer's resentment and the Satirist's mercenary servility are both very credible.

[Aretine was born in 1492, and died in 1557. How then could this story be referred either to King James or Lord Arundel ?]

\* [Lord Clarendon's character of this justly celebrated nobleman may be "admirable" as a biographical sketch, but it is not founded in fact, which alone can make biography valuable. When Mr. Hyde, he had severely and coarsely reprehended Lord Arundel for his conduct as Earl Marshal, and what he continued to think of that nobleman, afterward, is given without reserve, in the *memoirs of himself*, (p. 37.) The great historian affirms, that notwithstanding the dignity of Lord Arundel's appearance, "he was disposed to levity and delights, which were indeed very despicable and childish !!! and these were the uncandid sentiments with which that profound lawyer and statesman has jaundiced his pages, respecting the arts, and their patron. Posterity has decided otherwise; and has hailed him, "THE FATHER OF VERTU IN ENGLAND!" He was, says Evelyn (*Sculptura*) the great Mæcenas of all politer arts, and the boundless amasser of antiquities.]

† *Compleat Gentleman*, p. 107.

as great for his noble patronage of arts and ancient learning, as for his high birth and place; to whose liberal charges and magnificence\* this angle of the world oweth the first sight of Greek and Roman statues, with whose admired presence he began to honour the gardens and galleries of Arundel-house about twenty years ago,† and hath ever since continued to transplant old Greece into England." The person chiefly employed by the Earl in these researches was Mr. Petty.‡ It appears from Sir Thomas Roe's letters, who had a commission of the like nature from the Duke of Buckingham,§ that no man was ever better quali-

\* In one of R. Symondes's pocket-books in the Museum is a character not quite so favourable of the Earl. "Mai," says he, "rimunerò persona. Era molto generoso e libero a forastieri per guadagnare fama, ed in quella cosa spendea liberamente." There are also the following hints. "Old Earle fece rubare pezzo di quel quadro di Veronese a Padova, but it was spoiled, says Mr. Jer. Lanier. Last Earl Thomas, molto lodato di Jer. Lanier per uom honestissimo et civile ed intendentissimo: per patto furono d'accordo d'andare in Italia quest'anno 1654 per comprare disegni e quadri." This Thomas must be the person who was restored to the title of Duke of Norfolk by Charles II. and died at Padua in 1678. [The date should be 1634.]

† This was printed in 1634.

[‡ William Petty, M. A. was the uncle of the famous Sir William Petty, the founder of the Lansdowne family. He was chaplain to the Earl of Arundel, and was beneficed in the Isle of Wight. Many interesting notices respecting his voyage in the Levant occur in *Sir T. Roe's Negotiations*, folio, pp. 334, 444, 495, and 270.]

§ "Neither am I," says the Duke, "so fond of antiquity, as

fied for such an employment than Mr. Petty; "He encounters," says Sir Thomas,\* "all accidents with unwearied patience, eats with Greeks on their work-days, lies with fishermen on planks, is all things that may obtain his ends." Mr. Petty returning with his collection from Samos, narrowly escaped with his life in a great storm, but lost all his curiosities, and was imprisoned for a spy, but obtaining his liberty, pursued his researches.

Many curious pieces of painting and antiquities, especially medals, the Earl bought of Henry Vanderborcht, a painter of Brussels, who lived at Frankendal, and whose son Henry, Lord Arundel, finding at Franckfort, sent to Mr. Petty then collecting for him in Italy, and afterwards kept in his service as long as he lived. Vanderborcht the younger was both painter and graver; he drew many of the Arundelian curiosities, and etched several things both in that and the royal collection. A book of his drawings from the former, containing 567 pieces, is preserved at Paris, and is described in the catalogue of L'orangerie, p. 199.† After the death of the Earl,

you rightly conjecture, to court it in a deformed or mishapen stone." P. 534.

\* Page 495. See the particulars of several purchases made by Sir Thomas, and Mr. Petty, in various letters in that collection. They are worth reading.

† [Vanderborcht's drawings, from subjects in the Arundelian Collection, are dated from 1631 to 1638.]

the younger Henry entered into the service of the Prince of Wales, afterwards Charles II. and lived in esteem in London for a considerable time, but returned to Antwerp and died there.\* There are prints by Hollar of both father and son; the former done from a painting of the latter.

The Earl was not a mere selfish virtuoso; he was bountiful to men of talents, retaining some in his service, and liberal to all.† He was one of the first who discovered the genius of Inigo Jones,‡ and was himself, says Lilly,§ the first who “brought over the new way of building with brick in the city, greatly to the safety of the city, and preservation of the wood of this nation.” Norgate, whom I have mentioned, partook of his favours. On his embassy to Vienna|| he found Hollar at Prague, and brought him over, where

\* See English School, p. 467. There is a print by Hollar of Elias Allen, from a painting of Vanderborcht.

† The famous Oughtred was taken into Arundel-house to instruct the Earl's son, Sir William Howard, in mathematics—but it seems was disappointed of preferment. See *Biogr. Brit.* vol. v. p. 3280, 3283, 3284. [Lord Arundel presented him to the rectory of Albury in Surrey, where he died.]

‡ Some carved seats by Inigo were purchased from Tart-hall and placed in a temple at Chiswick by Lord Burlington.

§ *Observations on the Life of K. Charles*, p. 51.

|| An account of this embassy was drawn up and published by Crowne, who attended the Earl.

[A true relation, &c. of the Travels of Thomas Earl of Arundel, Ambassador extraordinary to Ferdinand II. Emperor of Germany, A.D. 1636. by W. Crowne, Gent. 12mo. 1637. *Extremely rare.*]



the latter engraved a great number of plates from pictures, drawings and curiosities in the Arundelian collection. There is a set of small prints by Hollar, views of Albury, the Earl's seat in Surrey. "Lord Arundel thought,\* says Evelyn, "that one

\* *Sculptura*, p. 103.

[Mr. Evelyn must have been very young when he heard Lord Arundel give this unphilosophical opinion; and it is, as Mr. W. observes, no proof of the narrator's wisdom, that he should have told it, when he was so much older. When Shakspeare says,

"The man that has not music in his soul,  
Is fit for treason, &c."

it was only a poetical flight to express his own enthusiastic pleasure derived from sweet sounds. It is well known the Dr. Johnson, Mr. Fox, Mr. Burke, and Mr. Pitt, were almost totally insensible of their effect. Is an inference adverse to their moral feeling, to be drawn from that fact?

Lord Arundel left England in February, 164 $\frac{1}{2}$ ; and it does not appear from any remaining document, that he took with him more of his collection, than the most portable articles. "In the *Howard Anecdotes*," published in 1769, the particulars of the sale at Stafford House are given, which will amply prove, under circumstances of depreciation, the value of the Arundel Collection in its intire state; when it is ascertained, that the share removed from Arundel to Stafford House, did not include one-half of the original collection, either in point of number or curiosity]

| £. s. d.         |      |      | £. s. d.           |     |      | £. s. d.          |      |      |
|------------------|------|------|--------------------|-----|------|-------------------|------|------|
| Pictures - -     | 812  | 18 0 | Japan - - -        | 698 | 11 0 | Agate cups -      | 163  | 10 0 |
| Prints - - -     | 168  | 17 4 | Gilt and other     | 462 | 1 0  | Jewels and        | 2457 | 7 10 |
| Drawings - -     | 299  | 4 7  | Plate - }          |     |      | curiosities }     |      |      |
| Medals - - -     | 50   | 10 6 | Crystal Vases -    | 364 | 3 0  | Old lots of plate | 170  | 6 7  |
| Cabinets & China | 1256 | 19 0 | Several other lots | 738 | 13 4 | Household - }     | 738  | 13 2 |
|                  |      |      |                    |     |      | furniture }       |      |      |
|                  |      |      |                    |     |      | Total.            | 8852 | 11 0 |

who could not design a little, would never make an honest man." A foolish observation enough, and which, if he had not left better proofs, would give one as little opinion of the judgment of the speaker, as it does of that of the relator. The Earl seems to have had in his service another painter, one Harrison, now only known to us by a chronologic diary, in which he records particulars relating to old Parr, whom Lord Arundel had a curiosity to see.\*

At the beginning of the troubles the Earl transported himself and his collection to Antwerp, and dying not long after at Padua, he divided his personal estate between his sons, Henry Lord Maltravers, and Sir William Howard Viscount Stafford. Of what came to the eldest branch, since Dukes of Norfolk, the most valuable part fell into the hands of the Duchess, who was divorced; the statues she sold† to the last Earl of Pomfret's

\* See Peck's collection of divers curious historical pieces, subjoined to his lives of Cromwell and Milton. The Earl sent Parr, who was then blind, to King Charles. The King said to him, "You have lived longer than other men; what have you done more than other men?" He replied, "I did penance when I was an hundred years old."

† The Duchess it is said wanted money and sold them for 300*l*.

[The Editor is enabled, from peculiar circumstances, to throw some light on Mr. W's. information, which is generally referred to, whenever mention is made of the Arundel collection. Lord Arundel began to collect statues and pictures about 1615, and arranged them in the great galleries of Arun-

father, which have been lately given by the Countess Dowager to the university of Oxford, which

del House. The following disposition was made of the marbles, the statues, and busts in the gallery ; the inscribed marbles and bas-reliefs were inserted into the walls of the garden ; and the inferior and mutilated statues decorated a summer garden which the Earl had made at Lambeth. We find in the catalogues, that the Arundel Collection, when entire, contained 37 statues, 128 busts, and 250 inscribed marbles, exclusively of sarcophagi, altars, and fragments, and the gems above-mentioned. The statues and inscribed marbles may still be inspected at Oxford, and the busts principally at Wilton. It had been the original intention of Lord Arundel, that his great collection should be deposited in Arundel Castle, Sussex, and Arundel House in the Strand, and there to be preserved, as heir-looms, as expressed in the preamble of an Act of Settlement, which he procured in 1628. But as it appears, he altered his plan, and made a division between his two sons. The complete dispersion was thus effected. In 1685, Henry Duke of Norfolk was separated from his Duchess, (afterwards divorced and remarried to Sir John Germaine) when she possessed herself of the cabinets and the celebrated gems. In the same year, the *Gazette* gives notice of the sale of "a Collection of paintings, limnings, and drawings, made by Thomas Earl of Arundel, at the house of Mr. Walton, in Holborn, Lincoln's-Inn-Fields, the sale to last for ten mornings and three evenings,"—which will give us a competent idea of its extent. Yet some part was retained, for in 1691, the *Gazette* advertises "the collection possessed by Henry Duke of Norfolk, and no other pictures." The family portraits were retained.

Concerning the Stafford moiety an account has been given. Many portraits and other curiosities, which had belonged to Alatheia Countess of Arundel, were bequeathed by her, to her fourth son, Charles Howard, Esq. of Greystoke Castle, Cumberland. In *Evelyn's Diary*, "1682. Went to the Duke of Norfolk to ask whether he would part with any of his Cartoons

had before been enriched with those curious records called the Arundelian marbles: the cameos and intaglios the Duchess of Norfolk bequeathed to her second husband, Sir John Germaine: They are\* now in the possession of his widow, Lady Elizabeth Germaine.† Among them is that inimitable cameo, the marriage of Cupid and Psyche, which I should not scruple to pronounce the finest remain of antique sculpture in that kind. The coins and medals came into the possession of Thomas Earl of Winchelsea, and in 1696, were

of Raffaele and the great masters; he told me if he might sell them altogether, he would; but that the late Sir Peter Lely, our famous painter, had gotten some of his best. The person who desired me to treat for them was Vander Does, grandson to that great scholar, and friend of Joseph Scaliger," v. i. p. 519.]

\* Part of this collection were the antique gems published by Apollina at Rome, 1627, and afterwards by Licetus of Genoa.

† Since the first edition of this book, Lady E. Germaine has given them to Lord Charles Spencer, on his marriage with her great niece Miss Beauclerc, and he to his brother, the Duke of Marlborough.

[In 1783, the late Duke, printed for private distribution only, two volumes folio, "*Gemmarum Antiquarum delectus ex præstantioribus desumptus, in dactylo-theca Ducis Marlboroughensis*," Of the first volume the exposition was written in Latin, by Jacob Bryant and translated into French by Dr. Maty. The second by Dr. Cole, translated by Dutens, sold for 86*l.* in 1798. The Gems were drawn by Cipriani and engraved by Bartolozzi, and are ranked among the best works of either artist.]

sold by his executors to Mr. Thomas Hall. Arundel-house was pulled down in 1678. The remainder of the collection was preserved at Tarthall,\* without the gate of St. James's Park near Buckingham House. Those curiosities too were sold by auction in 1720,† and the house itself has been lately demolished. At that sale Dr. Meade bought the head of Homer,‡ after whose death it was purchased by the present Earl of Exeter, and by him presented to the British Museum. It is believed to have been brought from Constantinople, and to have been the head of the very statue in the imperial palace described by Cedrenus. The rest of the figure was melted in the fire. The Earl of Arundel had tried to procure the obelisk, since erected in the Piazza Navona at Rome; and he offered the value of 7000*l.* in money or land to the Duke of Buckingham for a capital picture of Titian,§ called the

\* [The vulgar name of Stafford House.]

† Mr. West has the printed catalogue (which was miserably drawn up) with the prices. That sale produced 6535*l.*

‡ It is engraved in a print from Vandyck of the Earl and Countess, in which the Earl, who has a globe near him, is pointing to Madagascar, where he had thoughts of making a settlement.

[*Marbles of the British Museum*, P. I. plate 39. The learned Editor observes, that the features generally given to Homer are not to be recognised in this head. It is rather a fragment of a statue of Pindar.]

§ [The "Ecce Homo" was afterward, in the Collection at



Ecce Homo, in which were introduced the portraits of the Pope, Charles V. and Solyman the magnificent.

The Earl has been painted by Rubens and Vandyck. The present Duke of Argyle has a fine head of him by the former. By the latter he was drawn in armour with his grandson Cardinal Howard. The Earl had designed too to have a large picture, like that at Wilton, of himself and family: Vandyck actually made the design, but by the intervention of the troubles it was executed only in small by Ph. Frutiers at Antwerp, from whence Vertue engraved a plate. The Earl and Countess are sitting under a state;\* before them are their children, one holds a shield† presented by the great Duke of Tuscany to the famous Earl

Prague, query, if now at Vienna? There is a copy at Northumberland House.]

\* [This singularly curious picture does not exceed the size of the engraving above-mentioned, of which Vertue made a private plate, for Edward Duke of Norfolk. It is now in one of the apartments of Norfolk House, and is worthy of the master. Frutiers was very eminent for his copies *in small*, which he finished very delicately. It is much to his credit that he was so employed by Rubens. The Editor has seen a similar copy of the picture by Vandyck at Norfolk House, of the Earl of Arundel in armour, with his grandson Philip Howard, as a boy, who was afterward the last English Cardinal.]

† This shield is now in the possession of his Grace the Duke of Norfolk. [Exhibited in the Gallery of the British Institution in 1822.]

of Surrey at a tournament, and two others bring the helmet and sword of James IV. taken at the victory of Floddenfield, by the Earl of Surrey's father, Thomas Duke of Norfolk. Portraits of both those noblemen are represented as hanging up near the canopy.

I will conclude this article and chapter with mentioning that Franciscus Junius,\* was taken by the Earl of Arundel for his librarian, and lived in his family thirty years. The Earl had purchased part of the library of the Kings of Hun-

\* See his article in the General Dictionary.

[Francis de Jong, latinised into "FRANCISCUS JUNIUS," was the son of Adrien de Jong, who passed several years in England as physician to the Treasurer, Thomas Duke of Norfolk. He was a man of singular learning, and particularly eminent for his knowledge of the ancient Teutonic languages. Of his erudite work, "*De picturâ veterum*," the first edition in 4to. appeared in 1636, printed abroad. In the picture by Vandyck, (mentioned p. 153, note) Junius is introduced as standing behind Lord Arundel, and pointing to the books in the library, as if persuading his patron to abandon this favourite project of retiring to the Island of Madagascar and there establishing an English settlement. This portrait is omitted in the engraving by Vosterman. Among the "*Lettere sulla Pittura*, t. iv. p. 9, is one from Vandyck to F. Junius, acknowledging the receipt of his book, "*De Picturâ Veterum*," with many commendations. This letter is dated, *Londra*, 14 *Augusto* 1646. The first edition of the above-mentioned work was published in Holland, and the second, much improved by Grævius, in London, 1694, fol. Junius is one of the "*Centum Icones*," and the original sketch, in oil, in *chiaro-scuro*, is now in the Bodleian Library, Oxford.]

gary from Pirkeymerus ; Henry Duke of Norfolk, by persuasion of Mr. Evelyn, bestowed it on the Royal Society.\*

\* See *London and the Environs*, vol. v, p. 291.

[*Evelyn's Diary*, p. 388, 1667. "With Mr. H. Howard of Norfolk (afterward Duke) of whom I obtained the gift of his Arundel marbles for the University of Oxford, those celebrated and famous inscriptions Greek and Latine, gathered with so much cost and industry from Greece by his most illustrious grandfather, the magnificent Earl of Arundel, my noble friend, whilst he lived. When I saw these precious monuments miserably neglected and scattered up and downe about the garden and other parts of Arundel House, and how exceedingly the corrosive air of London had impaired them, I procured him to bestow them, &c."

Although the political character of Lord Arundel may be deemed irrelevant to the subjects of the present inquiry, yet as it has been alluded to, upon Lord Clarendon's uncandid judgment, the real cause of the first mentioned great nobleman's leaving England, at the very instant of incipient rebellion, should be fairly understood. In 1641, he presented a petition to Charles I. to restore to him his ancient honours, signed by sixteen peers. This request was evaded. In the next year, he attended the Princess Mary and her husband the young Prince of Orange, as Lord High Steward, with a determination never to return. Foreseeing the calamitous events which had then began to take place ; and which involved the ruin of the king and the nobility ; he became a *voluntary* exile, having received continual affronts from the ministers of Charles I, under the specious semblance of favours to be conferred. He retired therefore from councils, the calamitous effects of which he had sufficient sagacity long to foresee, and by which he would not condescend to be governed.]

## REMARKS.

Supplementary anecdotes occur, with respect to the three great collections of painting made in this country, during the early part of the seventeenth century, which may be better placed under these general remarks, than to extend the notes, which certain readers may consider as too much lengthened.

KING CHARLES I. inherited the small collection of Italian and Flemish pictures which had been made by Henry VIII. ; but through the succeeding reigns, although portraits were greatly added to it, it remained with scarcely a single accession of any other kind.

The precise year, in which the Duke of Mantua's pictures were brought into England, does not occur ; but after their acquirement (certainly in the early part of his reign) the increase was constantly carried on, by purchases and presents.

The taste of that sovereign in appreciating the several pictures, and the delight which he received from the long inspection of them, are allowed, without contradiction. His esteem of living masters whom he patronised, was no less remarkable, as we are told by Vanderdoort that "in the king's breakfast chamber, the heads of Rubens, Mytens, and Vandyck, each by themselves, were placed there, by the king's own appointment."

GEORGE VILLIERS, DUKE OF BUCKINGHAM, acquired his taste for a collection of pictures, as an appendage to magnificence, during his embassy into Spain ; and finding that Rubens had already made one, from whose name alone it would derive celebrity, he did not suffer the price to prevent the acquisition. But it had other claims, for it contained by Titian 19 ; Bassan 21 ; P. Veronese 13 ; Palma 8 ; Tintoretto 17 ; L. da Vinci 3 ; Raffaele 3 ; and by Rubens himself 13. This negociation took place in 1625 ; and the pictures were deposited in York House. The greater part of them, previously to the sequestration of the estate by the Parliament in 1649, had been sent over to Antwerp by a Mr. Tragleman, an old steward of the

family, to be sold for the maintenance of the second Duke, then young, and in exile. Most of these were purchased by the Archduke Leopold, for the collection at Prague, now removed to Vienna.\*

In the EARL OF ARUNDEL'S collection, it does not appear that there were pictures which could support any just comparison with the two collections just mentioned, either in point of value or number. The superiority of the Arundel Collection was in statues, inscribed marbles, and gems. Of the pictures those by Holbein were more numerous and excellent than in any other repository, and the same observation is made of his drawings by Leonardo da Vinci. Among the archives at Norfolk House, no catalogue of the collection in its entire state had been seen by Vertue, nor has been since discovered. The galleries and cabinet-rooms in Arundel House, so furnished, were not only the delight of the nobleman who formed them, but were by his liberality the resort of virtuosi, as the cradle of infant taste, in this kingdom, where it has since attained to so full a stature. Here he was visited by royalty itself, and we learn, that he had (like a lineal descendant from him, the late Charles Towneley, Esq. whose collection of marbles is now a national boast) a great pleasure in exhibiting and explaining his curiosities to intelligent inspectors, which *Sandart* particularly acknowledges, p. 241. In *Allen's Diary*, preserved at Dulwich College, is a note, "April 17, 1618, I was at Arundel House, where my lord showed me all his statues and pictures that came from Italy." In Birch's collection of letters, (v. iii. p. 254. MSS. 4178, *Cat. Ascough*) ER. to Sir T. Puckering, Jan. 1636-37; "Tuesday last week, their majesties came to Somerset House to lodge there, and on Wednesday, the King went to Arundel House to see those rarities my Lord Marshal had brought out of Germany." In forming their collections they had had frequent intercourse, by exchange. Vanderdoort mentions "an Ecce Homo" which the king had of my Lord Marshall, and he of Mr. Inigo Jones the King's surveyor, by Cantarini. "Christ in the Garden, brought from

\* See *Bathoe's Catalogue*, and *Sandart*.



Germany by my Lord Arundel and given to the king," with several other instances.

Rubens and Vandyck introduced into England a new æra of painting. Their scholars and imitators were both numerous and excellent; and contributed to establish a new style of portrait painting, with so great success that the more laborious and highly finished manner of Vansomer and Jansen was soon superseded.

Sculpture had not advanced in any decided degree, in the early part of the reign of Charles I.; at least before the arrival of Le Soeur and Fanelli. We were beginning to form some acquaintance with the models of ancient art, both Greek and Roman, and to obtain some knowledge of it from the acquirement of valuable specimens, collected by the King from the Duke of Mantua, the Duke of Bucks from Rubens, and chiefly by Lord Arundel, by his several agents and unbounded expense. Nicholas Stone was bred in the Dutch School, which is sufficiently evident; but gave his sons the advantage of some years study in Italy, and that too, in the school of Bernini. Yet, there are no proofs that it was followed by correspondent improvement. In monumental effigies, the cumbent posture was sometimes abandoned. Military men are represented as sitting on circular altars, which may be seen in Westminster Abbey. The sitting figure of the great Lord Verulam, at St. Albans, is worthy remark. Both the design and inscription were the suggestion of Sir Henry Wootton,—*" Sic sedebat."*

Little can be added to former remarks concerning the state of Architecture during the preceding reign, for previously to the auspicious innovation established by the skill and practice of Inigo Jones, the variations are scarcely to be discriminated.

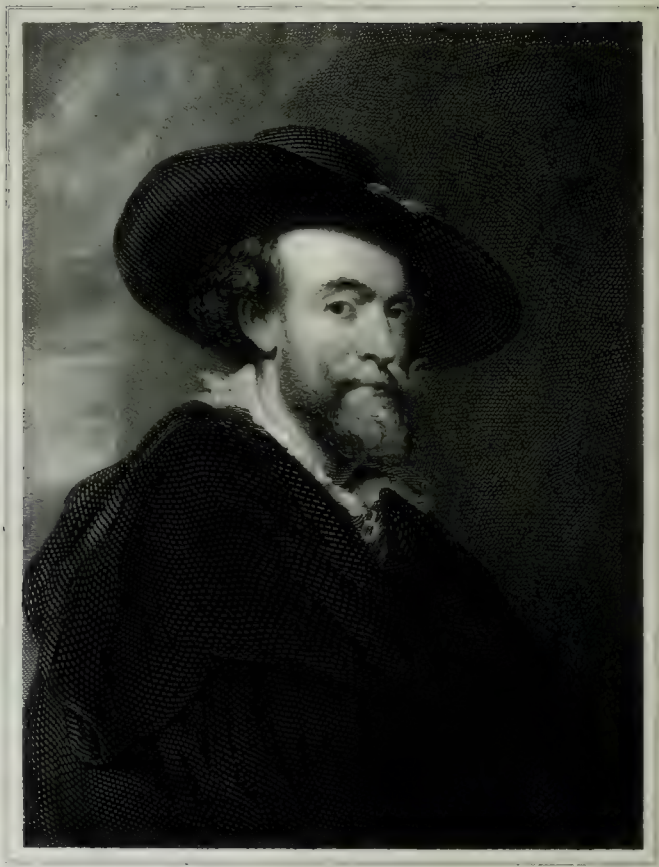
The discrimination indeed, between the houses he designed, when he was first employed as an architect, and after he had formed his taste upon Italian models, is sufficiently obvious, and shall be discussed in its place.

It should be observed, that we had in England, houses on the Palladian model, before the Banqueting House at White-

hall was erected, which was therefore not the earliest, but the most excellent example.

Mr. W. should have said that Baberham in Cambridgeshire was the first specimen of the pure Italian style, built by Sir H. Palavicini. Little Shelford, which he quotes, was built in imitation of it, by his son, Tobias Palavicini. At Stoke Bruerne Sir F. Crane erected a spacious villa, still remaining, very nearly resembling the plan of those which are frequent in the neighbourhood of Rome and Florence.





JOHN FOSTER, PAUL MONTGOMERY

*The first of the series of  
 portraits of the  
 members of the  
 committee of the  
 American Society for  
 the Propagation of the Gospel*

NEW YORK  
 Published by the American Society for the Propagation of the Gospel  
 1840

## CHAPTER III.

*Painters in the Reign of Charles I.*

## SIR PETER PAUL RUBENS.

Born 1577. Died 1641.

ONE cannot write the life of Rubens without transcribing twenty authors. The most common books expatiate on a painter, whose works are so numerous and so well known. His pictures were equally adapted to please the ignorant and the connoisseurs. Familiar subjects, familiar histories, treated with great lustre and fulness of colouring, a richness of nature and propriety of draperies, recommend themselves at first sight to the eyes of the vulgar. The just boldness of his drawing, the wonderful *chiaro scuro* diffused throughout his pictures, and not loaded like Rembrandt's to force out one peculiar spot of light, the variety of his carnations, the fidelity to the customs and manners of the times he was representing, and attention to every part of his compositions, without enforcing trifles too much or too much neglecting them, all this union of happy excellencies endear the works of Rubens to the best judges: he is perhaps the single artist who attracts the suffrages of every rank. One may



justly call him the *popular painter* ; he wanted that majesty and grace which confine the works of the greatest masters to the fewest admirers. I shall be but brief on the circumstances of his life ; he staid but little here, in which light only he belongs to this treatise.\*

\* [Since the first appearance of this work, the several Professors of Painting in the Royal Academy have made the pictures of Rubens a very prominent subject of their criticisms. Discriminations, so able and accurate, and opinions so just, will perhaps suffer from a partial selection, as they have been given at large to the public ; yet a few may be transcribed for their value to artists, and their interest with the lovers of art. Such decisions respecting the real merits and true character of this great Painter, given by professors of painting, will carry a weight of authority with them, which the happiest conjectures of theorists and amateurs have attempted, with inferior success. Reynolds, Barry, Opie and Fuseli have thought and written from an exhaustless fund of practical science, Gilpin, Knight and Price from theory only, and the analogies between nature and art.

Sir Joshua Reynolds, during his tour in Flanders, directed his attention chiefly to the magnificent pictures which Rubens had left in his native country ; and in his fifth Discourse, before the Academy, confined himself to a criticism upon the genius and style of that celebrated master, (*Works*, v. ii. p. 120.) In the first mentioned, we have able opinions concerning his animals, portraits and landscapes, v. ii. p. 422-427) and those subjoined upon his large historical pictures are equally novel and excellent. "It is only in large compositions, that his powers seem to have room to expand themselves. They really increase, in proportion to the size of the canvas upon which they are to be displayed. His superiority is not seen in easel pictures, nor even in detached parts of his greater works,

His father\* was doctor of laws and senator of Antwerp, which he quitted on the troubles of that

which are seldom eminently beautiful. It does not lie in an attitude, nor in any peculiar expression ; but in the general effect ; in the genius which pervades and animates the whole. The incorrectness of Rubens in regard to his outline, oftener proceeded from haste and carelessness, than from inability : there are in his great works, to which he seems to have paid a more particular attention, naked figures as eminent for their drawing as their colouring. (424) " Rubens is a remarkable instance of the same mind being seen in all the various parts of art. He possessed the true power of imitating. With a painter's eye, he saw at once the predominant feature, by which every object is known and distinguished ; and as soon as seen, it was executed with a facility that is astonishing. He was, perhaps, the greatest master in the mechanical part of the art, the best workman with his tools, that ever managed a pencil."

" Rubens was remarkable for vigour of mind, general knowledge, and classical pursuit. Of the mixed composition of allegoric and historic fact, he has in one respect given a very admirable specimen, in his Judgment of Paris : the allegoric expedient of the Fury, who is bursting through the clouds, leads the mind into all the terrible consequences of the decision ; and nothing can better show what should, and what should not be done, upon these occasions where allegory is blended with history. It is surprising that Rubens did not improve by the works of the Caracci, already in the Farnese Gallery." *Barry's Works*. v. i. p. 467.

" At Venice, Rubens soon compounded, from the splendour of Paul Veronese and the glow of Tintoretto, that florid system of mannered magnificence, which is the element of his art and the principle of his school." *Fuseli's Lect.* p. 98.

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\* This extract is chiefly made from *Felibien* vol. iii. p. 404. from *Descamps*, p. 297. and *Sandart*.

country and retired with his family to Cologn, where on the feast of St. Peter and Paul his wife

“In comparing Rubens with Titian, it has been observed, that the latter mingled his tints as they are in nature; that is in such a manner, as makes it impossible to discover where they begin, or terminate. Rubens’ method, on the contrary, was to lay his colours in their places, one by the side of the other, and afterwards, very slightly to mix them with a touch of the pencil.” *Opie’s Lect.* iv. v. p. 164. He has elsewhere observed, that the celebrated “Taking down from the Cross,” rivets the attention of the spectator on the body by placing it on a white cloth. The circumstance of such a spread of white linen, opposed and united to flesh (which gives a peculiarity never to be forgotten), no man less daring than Rubens would have attempted, and no man less consummate as a colourist could have executed with success. Rubens rarely insulates his principal figure: with *him*, it is generally like the key-stone of an arch; and, if not white itself, is commonly borne up by a mass of white, and another of red, which lift it forward full upon the spectators, as if coming out of the picture.”

Mr. Strange (*Catalogue of Engravings*) judiciously remarks, that as an able artist, Rubens received considerable aid from the brilliant and numerous school which he had formed, “*ex Isocratis ludo tanquam ex equo Trojano innumeri principes exierunt.*” And without which, it would have been impossible for him, however laborious and expeditious he was, to have executed the prodigious quantity of pictures which he left behind him. Of these, though many were not wholly painted by himself, there were none, which did not pass through his hands and receive his last touches; and his own spirit was diffused over the whole, which alone required a force of genius and an assiduity, of which there is not scarcely any other example.” “Wildens and Van Uden painted the landscapes, Snyders the fruit, flowers, and animals, which were introduced. Rubens presided over all, and had the faculty of

was delivered of Rubens in 1577.\* Great care was taken of his education; he learned and spoke

blending their tints, so that the whole should appear to be the work of a single hand. *Deschamps*. "Histoire de la Vie de P. P. RUBENS, par Michel, 8vo. 1771.]

\* [Mr. W. has translated from the authors he has above mentioned, with a total omission of dates to mark the leading events of the life of this preeminent painter, excepting those only of his birth and death. Of a life so important indeed in the history of the arts, every circumstance of accurate information will be interesting, which Michel had better opportunities of collecting, than any other previous author.

"P. P. Rubens was born June 29, 1577. He visited Mantua, Rome, and Genoa, in 1600: was sent Envoy to Spain by the Duke of Mantua, in 1605: returned to Antwerp in 1610; where he built a Museum for his collection of Pictures, and married Isabella Brandts, who died in 1626. In 1620 he went to Paris, and began the History of Mary de Medicis, in twenty-five pictures, for the Luxembourg gallery; and these he completed in 1623. He was introduced to Villiers Duke of Bucks, in Paris, in 1624, and came to England in 1627, and in the month of October was sent on a secret negotiation with Philip IV. into Spain, where he remained for some time, and finished several great works. The honour of Knighthood, which he had received at Madrid, was confirmed by Charles I. February 21, 1630; previously to which time, after his return from Spain, he had sketched, in oil, nine pieces for the ceiling at Whitehall, and eight for tapestry of the history of Achilles, intended for some of the royal palaces, beside a few pictures and portraits. At the end of that year he returned to Antwerp, where he married the beautiful Helena Forman, by whom he left five children. She survived him, and re-married the Count de Bergeyk. Rubens died in 1640 (at 63 years and nine months) of the gout, by which he was incapacitated from painting large subjects,

Latin in perfection. When Antwerp was reduced by the arms of Philip, Rubens the father returned

for the last four years of his life, but confined his pencil to sketches and portraits. His life as a painter lasted in its full vigour to his sixty-first year, in possession of all his faculties; and he had begun to exhibit his pictures, when only twenty years of age. He conversed freely with those who came to see him, admitted them to his study, but never quitted his easel. That he was well versed in the Latin language is evident, as he held a correspondence in it. Several of his letters are preserved in the *Lettere sulla Pittura*, t. iv. pp. 110, 115, 117, which last, to Peirese, concerning a Cameo, is most curious. These afford a more satisfactory proof than his treatise "*De Imitatione Græcarum Statuarum Schediasma*" printed by De Piles in his "*Cours de la Peinture*." Du Bos *Reflexions Critiques*, t. ii. p. 81. Rubens is said to have been assisted by his learned friend Gevaarts. It is known, that he usually sketched his first thoughts in oil, from which he rarely deviated in his large pictures.

Soon after his decease, his collection of pictures was disposed of, principally to the king of Spain. By the authentic catalogue printed by Michel, it appears that there were twenty copied by himself from Titian; ninety-three of his own work; and forty-eight by Italian masters, mostly by Titian. There were one hundred by Flemish and Dutch masters, six historical by Vandyck, &c., and a repetition of the heads of the Earl of Arundel and Duke of Bucks by himself. The whole collection produced 250,000 florins "*argent de Brabant*." His widow, from scruples, concealed some of the pictures, with a design to burn them, but afterwards sold them to the Duke de Richelieu, with the exception of the "*Bath of Diana*" for which she demanded 3000 Spanish crowns, which she received. Charles I. purchased the "*Three Graces*."

Bouquet and Bassan published, in 1767, at Paris, a Catalogue of Prints engraved from Rubens, amounting to 1285. Le



to his native country. The son was grown up, and was well made. The Countess of Lalain took him for her page, but he had too elevated a disposition to throw away his talents on so dissipated a way of life. He quitted that service, and his father being dead, his mother consented to let him pursue his passion for painting. Toby Verhaest, a landscape-painter, and Adam Van Oort were his first masters, and then Otho Venius, under whom he imbibed (one of his least merits) a taste for allegory. The perplexed and silly emblems of Venius are well known. Rubens with nobler simplicity is perhaps less just in his. One may call some of his pictures *a toleration of all religions*. In one of the compartments of the Luxemburgh gallery, a cardinal introduces Mercury to Mary de' Medici, and Hymen supports her train at the sacrament of marriage, before an altar on which are the images of God the Father and Christ.\* At the age of twenty-three Rubens set out for Italy, and entered into the service of Vincent Gonzaga Duke of Mantua. One day while he was at that court, and was painting the story of Turnus and Aeneas, intend-

Comte's catalogue is very defective. Many remain in private collections, which had not been hitherto engraved. His favourite engravers were Sutman for history, and Bolswart for landscape, whom he employed and superintended.]

\* See more on this subject at the end of Mr. Spence's *Polymetis*.

ing to warm his imagination by the rapture of poetry, he repeated with energy those lines of Virgil :\*

*Ille etiam patriis agmen ciet, &c.*

The Duke, who overheard him and entered the chamber, was surprised to find the mind of his painter cultivated with a variety of graceful literature. Rubens was named Envoy to Spain, and carried magnificent presents to the favorite Duke of Lerma; exerting at that court his political and elegant talents with a dignity and propriety that raised the latter without debasing the former. He conversed little with the painters of that country except Velasquez, with whom he continued a correspondence of letters.

The fame of the young painter reached Don John of Braganza, afterwards King of Portugal, who invited him to Villa Viciosa. Rubens set out with such a train, that the Duke apprehended the expense of entertaining so pompous a visitor, and wrote to stop his journey, accompanying the excuse with a present of fifty pistoles. The painter refused the present, said he had not proposed to paint, but to pass a week at Villa Viciosa, and had brought a thousand pistoles that he intended to spend there.

\* No wonder his emulation was raised at Mantua, where the works of Homer were treated by Raphael and Julio Romano.

Returned to Mantua, the Duke sent him to Rome to copy the works of the great masters. There he studied them, not what they had studied, the ancients; Rubens was too careless of the antique as Poussin copied it too servilely. The former seemed never to have seen a statue, the latter nothing else. The reputation of Titian and Paul Veronese drew Rubens to Venice; there he was in his element, in the empire of colours. There he learned to imitate nature; at Rome he had missed the art of improving on it. If he has not the simplicity of Titian, he has far more than Paul Veronese. The buildings with which he has enriched the back grounds of his compositions, do not yield to those of the latter; his landscapes are at least equal to those of the former. Seldom as he practised it, Rubens was never greater than in landscape;\* the tumble

\* [In *Norgate's MS.* it is remarked, "Landscape is an art so new in England, and so lately come ashore, as all the language within our four seas cannot find it a name, but a borrowed one, and that from a people that are no great lenders, but upon good security—the Dutch. For to say the truth, the art is theirs, and the best; that, wherewithall, Sir P. P. Rubens was soe delighted, in his latter time, as he quitted all his other practice in picture and story, whereby he got a vast estate (150,000 crowns,) to studie this, wherof he hath left the worlde, the best that are to be seene, some wherof were at York house, but now unhappily transplanted. The principal wherof was an Aurora; indeed a rare piece as done by the life, as hee himself told me." "*un poco adjutata.*"

"The English eye, judging only from the atmosphere to

of his rocks and trees, the deep shadows in his glades and glooms, the watery sunshine, and dewy verdure, show a variety of genius, which are not to be found in the inimitable but uniform glow of Claude Lorrain.

Rubens was much worse employed at Genoa, where he drew most of their palaces, and caused them to be engraved in two volumes.\* How could a genius like his overlook the ruins of Rome, the designs of Raphael and Michael Angelo, and the restorers of ancient architecture at Venice, and waste his time on the very moderate beauties that he found at Genoa, where their greatest art lay in crowding magnificence into a narrow and almost useless situation? where most of their palaces can only be seen from a sedan chair.

His mother's illness drew him back to Antwerp,

which it is accustomed, will consider the landscapes of Rubens and Claude scarcely within nature. Rubens painted in Flanders, where the sun permeating dense yellow clouds, has the force of fire in its rays, and the sky is murky and grey. He has only represented his own horizon. Claude, with his silvery mists and fixed azure skies, is no less true to nature, in the south of Italy. But both these effects are unusual with us, and we have concluded accordingly." *Price on Landscape*, v. i. Is not this criticism respecting Claude Lorraine, as applicable to Titian, in the very few landscapes that are known to be of his hand?]

\* [*Palazzi antichi e moderni di Genoa raccolti e disegnati da P. P. Rubens*, Antwerp, 1622, 1652, et 1708. Fol. 189 plates, in two parts.]

where the Archduke Albert detained him, and where he married his first wife, Elizabeth Brants. He built a palace and painted it within and without. His cabinet or rotunda was enriched with antique vases, statues, medals and pictures. The Duke of Buckingham saw and coveted it. Le Blond, whom I have mentioned in the life of Holbein, negotiated the bargain, to which Rubens consented with regret. The favourite, who was bent on the purchase, gave, it is said, ten thousand pounds for what had not cost above a thousand.

In Flanders he executed many great works, which created him as many enemies. They affected to ascribe to the scholars whom he had formed or been forced to take to assist him, as Jordaens, Van Uden, Snyder, and Wildens, the merits of the master—but the greater the talents of the assistants, the higher the genius of the master. Do able painters work under an indifferent one? Abraham Janssens challenged Rubens to a trial of their art; Rubens replied he would engage with him, when Janssens had proved himself worthy to be his competitor. A more friendly offer was rejected by him with equal wit. A chymist tendered him a share of his laboratory and of his hopes of the philosopher's stone. Rubens carried the visionary into his painting room, and told him his offer was dated twenty years too late,



“for so long it is,” said he, “since I found the art of making gold with my pallet and pencils.”\*

From Antwerp he was called to Paris by Mary de’ Medici, and painted the ostensible history of her life in the Luxemburgh.† A peculiar honour, as that Princess was an Italian. It is even said that he gave her some lessons in drawing. If the prodigious number of large pieces painted by Rubens were not testimonies of the abundance and facility of his genius, this gallery alone, completed in three years, would demonstrate it.‡ As soon as it was finished, he returned to Antwerp, where his various talents were so conspicuous, that he was pitched upon to negotiate a treaty of peace between Spain and England. The Infanta Isabella sent him to Madrid for instructions, where he ingratiated himself so much with the Conde-Duc D’olivarez, that besides many valuable presents, he had a brevet for himself and his son of secretary of the Privy-council, and was dismissed with a secret commission to King

\* [The alchemist who applied to Rubens, was one Brondel, an unsuccessful painter. *Graham.*]

† It is said that she designed he should fill another gallery with the story of Henry IV. her husband, and that he had begun several of the compartments, but the troubles of that Princess prevented the execution. *Abrégé de la Vie des Peintres*, vol. ii. p. 141.

‡ [These pictures and their subjects are accurately described by *Felibien and Michel, Vie de Rubens*, 125-141.]

Charles, as I have mentioned before, in which he had the honour of succeeding.

Neither Charles nor Rubens overlooked in the Ambassador the talents of the Painter. The King engaged him to paint the ceiling of the Banqueting-house.\* The design is the apotheosis of King James, for whom, when once deified, there seems to have been no farther thought of erecting a monument. The original sketch for the middle

\* [Rubens exhibited to the King several sketches painted by his own hand, from which the great work of the ceiling was to be completed. Of these sketches, some account will be given. He did not finish the pictures now seen at Whitehall, in England, but at Antwerp, as those of the Luxembourg had formerly been; where his celebrated pupil Jordaens, lent him great assistance. It is likewise asserted, that Rubens anticipated that the whole performance would be more closely inspected when on the ground, and therefore finished it more accurately, than so great a height would have required. Michel says of these pictures, "ils représentèrent par allégorie les *Actions Heroïques* de Jacques I. Roy d'Angleterre!" From the destructive effect of the atmosphere of our metropolis they had suffered such detriment, that in 1687, James II. ordered a complete restoration, This was effected by Parry Walton, whose demand of 212*l.* was considered by Sir Christopher Wren, Surveyor General, "as very modest and reasonable." (*Privy Council Book.*) The late King employed Cipriani, for the same purpose, who received a remuneration of 2000*l.* (*Pennant*) and since that time, they have been refreshed by Rigaud. There was a curious controversy, which is well known, between Highmore and Kirby, professors of perspective, relating to the architecture introduced by Rubens, to whom, the first mentioned critic does not allow perfect science.]

compartment is preserved at Houghton: It had belonged to Sir Godfrey Kneller, who often studied it, as is evident by Sir Godfrey's original sketch, at Houghton too, for the great equestrian picture of King William at Hampton-court, though in the larger piece he seems to have forgot that he ever had studied the former design. Sir Godfrey had heard that Jordaens assisted Rubens in the execution; if true, some of the compartments must have been painted in Holland and sent over hither, for I do not find that Jordaens was ever in England. Rubens received three thousand pounds for his work. The building itself cost seventeen thousand pounds. What had it been, if completed! Vandyck was to have painted the sides with the history of the order of the garter. Inigo Jones, Rubens, and Vandyck! Europe could not have shown a nobler chamber. Kent in the late reign repaired the painting on the ceiling.\*

\* [*Works of Rubens, known to have been executed in England.*

#### HISTORICAL.

The designs for the ceiling of the Banqueting-house, Whitehall, which were presented to Charles I. in 1627. The centre part was in the Houghton Collection, now removed to Petersbourg. Two others were purchased by Sir Joshua Reynolds, in Flanders, and disposed of, at his sale, 1795. They are completely finished studies. Two more, the one the Queen of Sheba before Solomon, and the other Esther and Ahasuerus, brought from France by Monsieur Calonne, were sold at his sale in 1795. The life of Achilles, in eight small sketches, which were sold at Dr. Mead's sale, in 1755, for 106*l*.

During his residence here Rubens painted for

A similar sketch of Apollo, in the character of Plenty. Calonne.

Six sketches in oil, of the history of Achilles, designed for tapestry, to be made at Sir F. Crane's manufactory at Mortlake, for York House. Two of them, the discovery of Achilles and the death of Patroclus, were sold at the same sale.

A Sketch of Boys, for one of the compartments of the ceiling at Whitehall, was in Calonne's collection, and produced at his sale 220*l*. And two larger sketches for the same.

The great emblematical picture, representing Peace and War, and containing nine figures, and the St. George, with Likenesses of Charles and his Queen, presented by himself.

The Assumption of the Virgin, for the Earl of Arundel, *Michel*. Now at Wilton.

#### PORTRAITS.

A family picture of Thomas Earl of Arundel, and the Lady Alatheia, his Countess. This picture, one of the finest painted by Rubens, with respect both to its design and colouring, merits a minute description. Under a portico supported by twisted columns, such as are seen in Raffaele's Cartoons, hangs a rich curtain, upon which the arms are embroidered; upon the floor is a turkey carpet. A landscape with a large mansion is seen behind the columns. The Countess sits in a chair of state, and presents her full figure, her left hand on the elbow of the chair, and the other laid on the head of a large white greyhound, which stands before her. She wears black satin, with a laced ruff, gold bracelets, and pearl necklace. Her hair light, and decked with pearls and plumes. The Earl stands behind his lady, resting his left hand upon the back of the chair; his head is uncovered, with short hair inclining to grey. He has whiskers, and a pointed beard—his vest is olive-coloured embroidered, with a brown mantle, doubled with crimson, and a ruff on his neck. Before them stands a little boy (his grandson *Philip Howard*) dressed in crimson velvet, with gold lace. A dwarf is placed behind the dog, and has

the King a St. George,\* four feet high and seven one hand laid on its back, and the other is extended to the curtain.

This singularly fine picture was sold from the Arundel collection, taken to Dusseldorf, and removed to Munich. *Chretien de Mechel, Gallerie de Dusseldorf, n. 243.*

George Villiers, Duke of Buckingham, Osterly, Middlesex, Strawberry Hill.

Ludowic Stewart, Duke of Richmond, Easton Neston. Northamptonshire.

Vandyck (a head). Althorp.

Sir Theodore Turquet Mayerne, the Physician. Cleveland-House, from the Arundel Collection.

William Fielding, Earl of Denbigh, (attributed likewise to Vandyck.) Hamilton House, Scotland.

George Villiers, Duke of Bucks, on horseback, with allegorical figures. The Grove.

Thomas Earl of Arundel, W. L. Ditto.

The same, H. L. Warwick Castle.

The same, a Head. Lord Frederick Campbell. Another different at Castle Howard, and a repetition. Mr. Bone.

Philip Howard, his grandson, when a boy; afterwards Cardinal Howard, Wimbledon. Rubens' son, Longford Castle.

Rubens was an *ubiquarian*, and painted in the several countries, wherein he resided. As much as we can claim of him, whilst he staid in England, in the whole time not exceeding two years, will warrant this list of his works.]

\* In a letter in the Museum dated March 6, 1630, it is said, "My Lord Carlisle hath twice in one week most magnificently feasted the Spanish Ambassador and Mons. Rubens also, the agent who prepared the way for his coming: who in honour of our nation hath drawn with his pencil the history of St. George, wherein (if it be possible) he hath exceeded himself; but the picture he hath sent home into Flanders to remain as a monument of his abode and employment here." This, I suppose, was a repetition of the picture he drew for the King: One of them is now in the collection of the Earl of Lincoln. [Duke of Newcastle, Clumber.]



feet wide. His majesty was represented in the Saint, the Queen in Cleodelinde; each figure one foot and half high; at a distance a view of Richmond and the Thames. In another picture the benefits of peace and miseries of war.\*

Theodore Rogiers† modelled for the King a silver ewer designed by Rubens, with the judgment of Paris. There is a print from this vase by James Neffs.

This great painter was knighted at Whitehall Feb. 21, 1630, and the King gave him in addition to his arms, on a dexter canton, gules, a lion passant, or.

A large print from his picture of the descent from the cross, engraved by Vosterman in 1620, is thus dedicated, *Illustrissimo, excellentissimo et prudentissimo domino, domino Dudleio Carleton equiti, magnæ Britanniae regis ad confæderatos in Belgio ordines legato, pictoriæ artis egregio‡ admiratori P. P. Rubens, gratitudinis et benevolentiae ergo, nuncupat, dedicat.*

We have in England several capital works of

\* See *King Charles's Catalogue*, p. 86.

† There is a head of Rogiers among the artists drawn by Vandyck.

‡ There is a print of Sir Dudley Carleton by W. Delff, from a painting of Mirevelt, thus inscribed, “*Illust. excell. ac prudent. domino Dn. Dudleyo Carleton equiti, magnæ Britanniae regis apud confæderatarum provinciarum in Belgio ordines legato, &c. pictoriæ artis non solum admiratori, sed etiam insigniter perito. Sculptor dedicat.*”

Rubens.\* Villiers Duke of Buckingham had

\* [From those, who are interested in the history and progress of painting, in our own country; and who seek for information concerning it, it would be little less than a concealment of national treasure to dismiss them with so meagre a catalogue, even if the excellence of those selected were greater, comparatively speaking. The vicissitudes by which the public and private collections on the continent were visited, in the course of the French revolution, have very greatly increased our wealth in the works of Rubens.

What we previously possessed shall be enumerated; and what has been lately acquired. Omissions may occur, but not of any picture the Editor has seen, or had otherwise any knowledge of; and he must be allowed to repeat, that his silence respecting any picture, must rather be attributed to his ignorance of the picture itself, than to any adverse opinion, as to its pretensions.

In the Orleans Collection, twelve pictures, by Rubens, and in the Calonne, fourteen, were brought into England.

Since the establishment of the British Institution, sixty-four pictures by him, have been exhibited, from 1813 to 1823. *Account of the British Institution*, 8vo. 1824.

*In the Royal Collection.*

St. Martin dividing his Cloak.

Assumption of the Virgin.

Landscape, with Cattle and Figures.

Ditto, Effect of Snow.

Pan and Syrinx.

Archduke Albert, Equestrian.

Archduke Ferdinand of Austria, Ditto.

Philip IV. of Spain, Equestrian, an Angel crowning him with Laurel.

Rubens, H. L. with a Hat.

Elizabeth Brandts, his first Wife.

Landscape, with the Chateau de Laaken.

thirteen and Sir Peter Lely five.\* The Duchess of

St. George, with figures, and a View of Richmond in the back ground.

*At Blenheim.*

Mary de' Medici.

Holy Family.

Rubens's Family, his Wife, Elizabeth Brandts, with his son Albert, in leading strings.

Catherine de Medici.

Holy Family.

Offering of the Magi, (another in the Landsdown Collection).

Angel and Lot.

Flight into Egypt.

A Sketch.

A Head.

The Graces, draped.

Venus and Adonis.

Silenus, Ægle, and Satyrs.

The Roman Charity.

Andromeda, a sketch.

*Grosvenor House, London.*

Meeting of Abraham and Melchisadec, from Loeches, 14-14.

Fathers of the Church, from Ditto.

Israelites gathering Manna.

The Evangelists.

Rubens and his Wife, Elizabeth Brandts.

Ixion.

Two Angels.

Sara and Hagar.

Wise Men's Offering.

*Cleveland House, London.*

Mercury and Hebe.

*Hamilton House, Scotland.*

Daniel in the Lion's Den.

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\* See their Catalogues, by Bathoe.

Marlborough gave any price for his pictures.

*J. P. Miles, Esq. (near Bristol.)*

Conversion of St. Paul.

Holy Family.

Woman taken in Adultery.

*Wilton House, Wiltshire.*

The Assumption of the Virgin. (*Lord Arundel's*).

A Landscape.

Four Children, Our Saviour, St. John.

An Angel and an Infant Girl.

*Corsham House, (Mr. Methuen.)*

A Satyr squeezing Grapes, with a Tiger and Leopard (asketch.)

Descent from the Cross.

Rubens and his First Wife ; with Horses, Dogs, and Wolves,  
&c. by Snyders.

David and Abigail.

Portrait of a Man.

*Miscellaneous.*

Diana attended by Nymphs. Sir Simon Clarke.

Large Landscape, purchased of Watson Taylor, Esq. Lord  
Orford.

Rubens's Second Wife, when pregnant, in a Fruit Shop ; a  
monkey climbing overturns a basket of peaches. Gibside,  
Durham. Lord Strathmore.

A Poulterer's Shop, himself and Wife, Game, and a Grey-  
hound by Snyders. Gibside, Durham. Lord Strathmore.

Duke of Alva, Equestrian. Sir L. Dundas.

Landscape, with the Waggoner. Nuneham. (Houghton  
Collection).

Rubens, with his First Wife and a Child, in a Market of  
Fruit, Herbs, and Flowers. Luton. Marquis of Bute.

A Laughing Boy. Ditto.

One of his Scholars. Ditto.

Rubens' Mother. Dulwich Gallery.

Stag Hunting, Himself and others ; Animals by Snyders.  
Companion to that at Corsham. Luton.

They\* are the first ornaments of Blenheim, but

Medusa, (from Sir P. Lely's Collection). Christ Church, Oxford.

The Apotheosis of William I. Prince of Orange, 139 feet in length. A Staircase. Osterly, Middlesex.

Holy Family, with St. George. National Gallery.

Rape of the Sabines. Ditto.

Tigers in a Landscape. Sir Joshua Reynolds.

Landscape, (from the Doria Palace). Sir G. Beaumont. Given by him to the National Gallery.

Ditto, called the Rainbow. T. Penrice, Esq.

Judgment of Paris. Ditto.

Thomyris. Cobham Hall. Earl of Darnley.

Continnence of Scipio. Lord Berwick.

Death of Adonis (painted for the Family of Brandts, at the Hague). Bryan's Collection.

Holy family, from the Imperial Gallery, Vienna. Bryan's Collection.

St. Bavon, from the Carrega Palace, Genoa. Revd. Holwell Carr.

Rubens' Family. Late Walsh Porter, Esq.

Elevation of the Brazen Serpent. T. B. Owen, Esq.

The "Chapeau de Paille." A Portrait of Madlle. Lundens, greatly admired by Rubens. She died young. Right Hon. R. Peel.

Helena Forman. T. B. Owen, Esq.

The two last mentioned were purchased of the Van Havre family, connected with that of Rubens, by private contract. *Buchanan*. Other Landscapes and Allegorical Sketches of great merit are enumerated in the Catalogues of the British Institution.

By the transfer of pictures, consequent upon the French Revolution, twenty-four of the finest works of Rubens have been deposited in English Collections, of which the most prominent examples are mentioned, in the foregoing notice of them.]

\* There are fifteen pieces by this master [at Blenheim]; the



have suffered by neglect. At Wilton are two ; one, the Assumption of the Virgin, painted for the Earl of Arundel while Rubens was in England, and with which he was so pleased himself, that he afterwards made a large picture from it for a convent at Antwerp. The other contains four Children, Christ, an Angel, St. John, and a Girl representing the Church. This picture, which is far superior to the foregoing, and very fine, is said in the catalogue to be allowed to be the best picture in England of Rubens ; an hyperbole indeed.\* At the Earl of Pomfret's at Easton was a portrait of Lodowic Duke of Richmond and Lenox. At Houghton is that masterly piece, Mary Magdalen anointing the feet of Christ ; and a large cartoon of Meleager and Atalanta. There too are three pieces in three different styles, in each of which he excelled, a landscape;† and satyrs ; and

best are, his own portrait with his wife and child, the offering of the Magi, and the Roman Charity. [Mr. Gilpin has made a different selection : Andromeda, Silenus, Holy Family, and Lot.]

\* See *Kennedy's Account of Wilton*, p. 76, 79.

† This picture is well known by the print, a cart overturning in a rocky country by moonlight. The Earl of Harcourt has a duplicate of this picture, at his seat of Nuneham in Oxfordshire, where are scenes worthy of the bold pencil of Rubens or to be subjects for the tranquil sunshines of Claude Lorrain. The noblest and largest landscape of Rubens is in the royal collection. It exhibits an almost bird's-eye view of an extensive country with such masterly clearness and intelligence, as to contain in itself alone a school for painters of landscape.

lions. Animals, especially of the savage kind, he painted beyond any master that ever lived.\* In his satyrs, though highly coloured and with characteristic countenances, he wanted poetic imagination. They do not seem a separate species, but a compound of the human and animal, in which

\* [The great deference, with which Mr. Gilpin's opinions on the science of the " Picturesque" were received, when his " Tours" were first published, has not diminished. But as to his judgment of eminent painters and their works, his decisions, are at least, questionable. He remarks, that " nobody hath contributed more to bring contempt on allegory than Rubens; nobody painted more in that mode; and when he had to do with subjects intirely fabulous, he generally did well, but in his attempts to allegorise history, he often failed. In representing a marriage, for instance, he would not scruple to introduce a Christian bishop performing the ceremony; while Minerva or the Graces, perhaps, waited as bride-maids. Nothing can be more absurd than such a medley. Vol. i. p. 94. ' Rubens, in managing his lions (referring to the Daniel in the Lions' Den) has injudiciously shewn too much—a little more shadow would have concealed his ignorance of leonine anatomy, for it must be confessed, that the lions are not only very slovenly painted, but in many parts are very ill drawn. The lioness, in particular, instead of the gaunt form, has the roundness of a coach-horse.' *Scotch Tour*, v. ii. c. 4.

Fuseli, (Lect. II.) treats the allegoric histories of Rubens, when attempted by others, with severity " Empty representatives of themselves, the supporters of nothing but clumsy forms, and clumsier conceits, they can only be considered as splendid improprieties; as the substitute for wants which no colour can palliate, and no tints supply. In this censure I am under no apprehension of being suspected to include, either the illustrious name of Vandyck, or that of Abraham Diepenbeck." ]

each part is kept too distinct. His female satyrs are scarce more indelicate than his women ; one would think that, like Swift, he did not intend that Yahoos should be too discriminate from human nature ; though what the satyrist drew from spleen, flowed in the painter from an honest love of flesh and blood. There are besides in Lord Orford's collection the sketches for the Cardinal Infant's entry into Antwerp ; the family of Rubens' by his scholar Jordaens ; and his second wife, Helena Forman, a celebrated whole length by Vandyck.

The fine picture of St. Martin, the late Prince of Wales bought of Mr. Bagnol, who brought it from Spain. It is remarkable that in this piece Rubens has borrowed the head of an old man from the cripple in one of the cartoons, of which I have said he gave information to King Charles, who purchased them. At Lord Spencer's at Wimbleton, is a fine portrait of Cardinal Howard [when a boy]. At Burleigh is an Ebony Cabinet the front and sides of which are painted by Rubens ; at one end are his three Wives, highly coloured.\*

I do not find how long Rubens stayed in England, probably not above a year. He died of the

\* [It is a vulgar error, that Rubens had *three* wives ; which corrects itself, if it be recollected, that H. Forman, his second wife, survived him. See *Mechel*, p. 269.]

gout in his own country in 1640. A catalogue of his works may be seen in Descamps.\*

Mr. Maurice Johnson of Spalding in Lincolnshire, a great antiquary, produced to the Society of Antiquaries some years ago a MS. containing discourses and observations on human bodies, and on the statues and paintings of the ancients and moderns, written partly in Latin, partly in Italian, and some notes in Dutch, and illustrated with several drawings, as heads, attitudes, proportions, &c. habits of Greeks and Romans, various instruments, utensils, armour, and head-dresses from coins and statues, and comparisons of Raphael, Michael Angelo, and others. It was an octavo pocket-book, and appeared to be an exact copy of Rubens's Album, which he used in his travels; the drawings, and even hand writing and different inks being exactly imitated. This book was

\* See also a list of the works of Rubens in *Le Compte's Cabinet des Singularitez d'Architecture, Peinture, &c.* vol. i. p. 251. There are forty-six pieces painted by him in the Elector Palatine's Gallery at Dusseldorp; one of them, the Last Judgment, is 20 feet high, and 15 wide. [Removed to Munich.]

[*Descamp's Account of Pictures by Rubens* (T. i. 313-326) is sufficiently accurate, and refers chiefly to those, which he painted for churches. That which *Le Compte* gives (T. i. 251-281) describes those pictures only which are known by engravings, 286 in all. In the *Napoleon Collection* at Paris, in 1809, there were 54 by Rubens, and in the *Gallery du Musée Royal*, in 1823 forty-one. The Royal Gallery at Munich may be styled the Court of Rubens, where he is seen in all his splendour.]

brought from Brussels by Captain Johnson, Mr. Johnson's son, and had one leaf of the original in it, with a sketch of the head of the Farnesian Hercules. The original itself is at Paris, where they intended to publish it.\* An account of it is given in the *Catalogue Raisonné de Monsieur Quintin de L'orangerie*, par Frederic Gersaint, 1744. Albert Rubens,† son of Sir Peter Paul, was a learned man and medallist, he published the Duc d'Arscot's medals with a commentary, and a treatise de Re vestiariâ et de lato Clavo. V. *Biblioth. choisie de Colomies*, p. 96.‡

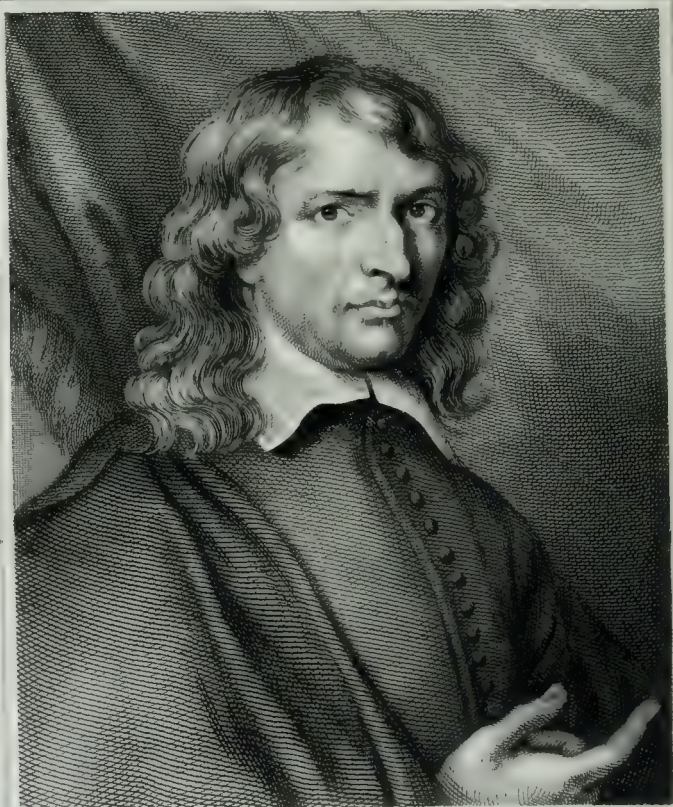
\* [The work of Rubens has never been printed. *Gersaint*, says, referring to the work, "Nous en avons la preuve, par un MS. de sa main, qui possède actuellement M. Huquier, graveur et marchand des estampes; et qu'il propose de donner, *quelque jour* au public. Ce MS. porte pour titre. "De Figuris Humanis." Il est accompagné d'environ un cinquantaine de feuilles dessinées, et remplies chacune des différentes têtes et attitudes variées, qui ont rapport au discours de ce MS. ce qui fait voir les pièces, et les soins que prenoit Rubens pour étudier les divers caractères et les divers effets des mouvemens des hommes."

† [Rubens committed the education of his son Albert to his most intimate friend, the Civilian Gevaerts, with the following liberal injunction: *Albertulum meum vobis commendo, non ut illum oratorio, sed in musæo vestro colloces.*" The portrait so admirably painted by Vandyck, (now in the National Gallery) is not that of Gevaertius, but of Vander Geist "*artis pictoriæ amator*"—a point which a comparison of the two heads in the *Centum Icones* will tend to confirm.]

‡ [Rubens was interred in a small chapel of the collegiate church of St. James at Antwerp, which he had appropriated and ornamented with a painting of himself, as St. George,







## ABRAHAM DIEPENBECK,

Born 1607. Died 1675,

among the various scholars of Rubens, was one of the few that came to England, where he was much employed by William Cavendish Duke of Newcastle, whose managed horses he drew from the life, from whence were engraved the cuts that adorn that Peer's book of horsemanship. Several of the original pictures still remain in the hall at Welbeck. Diepenbeck drew views of the Duke's seats in Nottinghamshire and Derbyshire,\* and portraits of the Duke, Duchess, and his children, and gave designs for several plates prefixed to the works of both their Graces. "Diepenbeck," says De Piles, "was born at Boisleduc, and in his youth was much employed in painting upon glass,† and entering afterwards into the school of Rubens, became one of his best disciples."

accompanied by his wives and children. His epitaph, written by Gevaerts, was by some strange neglect not placed upon his tomb before the year 1755. "*Hoc monumentum a clarissimo Gevartio olim P. P. Rubens consecratum, a posteris huc usque neglectum Rubenid stirpe masculina jam inde extinctâ, poni curavit Bapt. Van Parys, ex matre et aviâ nepos.*" Neither of his sons left male issue.]

\* [Welbeck and Bolsover.]

† *Sandart* says he excelled all the other painters on glass. [The windows designed and executed by him which are most admired, are some in the cathedral and other churches at Antwerp and Brussels.]

Several prints were made from his works, particularly those he designed for a book, called, *The Temple of the Muses*,\* engraved by Bloemart and Mattham in 1663,† and his portraits of Lessius and Bellarmine by Bolsvert,‡ and of Sir Hugh Cartwright, 1656, by Vosterman.

### SIR ANTONY VANDYCK,

Born 1598. Died 1641,

whose works are so frequent in England that the generality of our people can scarce avoid thinking him their countryman, was born at Antwerp in 1598, the only son of a merchant, and of a mother, who was admired for painting flowers in small, and for her needleworks in silk. Vandyck was first placed with Van Balen, who had studied at Rome, and painted figures both in large and small; but the fame of Rubens drew

\* [“The poetic conception of Diepenbeck may be estimated from the ‘*Temple des Muses*’ par Mons. de Marolles, re-edited, but not improved by Picart. The fancy of Diepenbeck, though not so exuberant, *excelled*, in sublimity, the imagination of Rubens: his Bellerophon, Dioscuri, Hippolitus, Ixion, Sisyphus, fear no competitor, among the productions of his master.” *Fuseli*. The Consecration of a Bishop was exhibited in 1823, in the British Institution.]

† *Sandart*. See a farther account of Diepenbeck in the *Abrégé de la vie des plus fameux peintres*, vol. ii. p. 198. At Cashiobury is the story of Dido and Æneas by him. Sir R. Walpole had another, but smaller.

‡ *V. Evelyn’s Sculptura*, p. 73.









W.H. Worthington sculp.

SIR ANTHONY VANDYCK.

*From the Original - Picture by himself  
in the Collection of  
J. Herman Esq.*

LONDON  
Published by John Major 50. Fleet Street.  
Oct: 5<sup>th</sup> 1836.



away to a nobler school the young congenial artist. The progress of the disciple speedily raised him to the glory of assisting in the works from which he learned. Fame, that always supposes jealousy is felt where there are grounds for it, attributes to Rubens an envy of which his liberal nature I believe was incapable, and makes him advise Vandyck to apply himself chiefly to portraits. I shall show that jealousy, at least emulation, is rather to be ascribed to the scholar than to the master. If Rubens gave the advice in question, he gave it with reason; not maliciously. Vandyck had a peculiar genius for portraits; his draperies\* are finished with a minuteness of truth not demanded in historic compositions;† besides his invention was cold and tame, nor does he any where seem to have had much idea of the passions, and their expression: Portraits require none. If Rubens had been jealous of Vandyck,‡ would he, as all their biographers

\* His satins, of which he was fond, particularly white and blue, are remarkably finished; his back grounds heavy, and have great sameness.

† [“ Vandyck, more elegant, more refined, to graces which Rubens disdained to court, joined that exquisite taste, which, in following the general principle of his master, moderated and adapted its application to his own pursuit. His sphere was portrait:—and the imitation of Titiano insured him the second place in that.” *Fuseli*, p. 92. In the Louvre Gallery is a picture of Clelia and her companions passing the Tibur.]

‡ [Mr. Gilpin, when criticising the Collection at Houghton

agree he did, persuade him to visit Italy, whence himself had drawn his greatest lights? Addison did not advise Pope to translate Homer, but assisted Tickell in a rival translation. Vandyck, after making presents to Rubens of two or three histories, and the famous portrait of the latter's wife, set out for Italy, and made his first residence at Genoa. From thence he went to Venice, which one may call the metropolis of the Flemish painters, who seem so naturally addicted to colouring, that even in Italy they see only with Flemish eyes. Vandyck imbibed so deeply the tints of Titian, that he is allowed to approach nearer to the carnations of that master even than Rubens;

(now at St. Petersburg), observes of the Helena Forman, "When we see such a portrait as this, by Vandyck, and in the same collection, one of his historical pieces (the Holy Family) which falls greatly below excellence, there is room for candour to believe, that Rubens might have had other motives than those of envy and jealousy (which are the motives commonly ascribed) for advising his favourite pupil to apply himself to portrait paintings rather than to history. The advice appears to have been very judicious. Vandyck does not seem to have had much invention, nor to have excelled in composition. I do not remember, that his composition pleased me, in any picture, (if we may judge from prints) in which he had many figures to manage. The family picture at Wilton, though in his own way, is very deficient in this respect." A very able discrimination of the merits of Vandyck, as a portrait painter, may be seen in *Strange's Catalogue of Engravings*, pp. 140, 141. Dargenville is the first author who suggested this jealousy of Rubens—*summâ injuriâ*.—]



Sir Antony had more delicacy than the latter, but like him never reached the grace and dignity of the antique. He seldom even arrived at beauty. His Madonnas are homely; his ladies so little flattered, that one is surprised he had so much custom. He has left us to wonder that the famous Countess of Carlisle could be thought so charming; and had not Waller been a better painter, Sacharissa would make little impression now. One excellence he had,\* which no portrait-painter ever attained except Sir Godfrey Kneller; the hands are often the finest part of his pictures.

He went to Rome and lived splendidly, avoiding the low conversation of his countrymen, and distinguished by the appellation of the *Pittore Cavaliere*. It was at Rome he drew that capital portrait of Cardinal Bentivoglio, who having been Nuncio in Flanders, had a partiality for their artists, and as he celebrated their history with his pen, was in return almost immortalized by one of their best pencils.

Vandyck, while at Rome, received an invitation to Palermo, and went thither. There he

\* [*Le Compte* gives a similar opinion, rather heightened. "V. peignoit les mains d'une délicatesse achevée, d'une proportion tres correcte, et d'une chair si vrai-semblable, qu'il faut être aveugle, pour ne les pas croire réelles."

"E la candida man spesso si vede,  
Lunghetta alquanto, e di larghetta angusta,  
Dove ne nodo appar, ne vena eccede."

*Orlando Furioso, C. vij.]*

painted Prince Philibert of Savoy, the Vice-Roy, and a paintress, of some name, Sophonisba Anguisciola,\* then at the age of ninety-one. But the plague soon drove him from Sicily; he returned to Genoa, where he had gained the highest reputation, and where he has left many considerable works.

He went back to Antwerp, and practised both

\* At the Lord Spencer's at Wimbledon is a good portrait of Sophonisba Anguisciola playing on a harpsichord, painted by herself, and an old woman attending her; on the picture is written, "Jussu Patris." Lord Ashburnham has a small head of her in a round. [She died at Genoa, in 1620.]

[Sofonisba Angussola (*Lanzi*) claims to be considered as the first of female painters, if for portrait only. In the *Ædes Althorpianæ*, a very interesting and full account of her is given, as extracted from several biographers. Her portrait at Althorp, done in the early part of her life, and copied for the *Ædes*, is an admirable specimen of her talents. There is another at Nuneham. Her letter to Pope Pius IV. and his answer, upon receiving a portrait by her of the Queen of Spain, in 1551, are both given in the *Lettere sulla Pittura*, t. v. p. 293. Surely, he must be esteemed for the politeness of his style in addressing a young lady, "Voi ne ringraziamo, certificandovi, che lo terremo frale nostre cose più care; commendando questa vostra virtù, la quale ancora, che sia meravigliosa, intendiamo però ch'ell'è la più piccola, tra molte, che sono in voi." As she advanced to extreme longevity, she delighted to establish a kind of academy in her own house, to which all the eminent painters resorted. Vandyck profited so much by his conversation with her, on the principles and practice of portrait, that he acknowledged himself to have learned more from her, than from all the schools he had frequented, when in Italy. *Lanzi*, t. iv. p. 147.]

history and portrait. Of the former kind were many applauded Altar-pieces; in the latter, were particularly the heads of his cotemporary artists. He drew them in *chiaro scuro* on small pannels, thirty-five of which are in the collection of the Countess of Cardigan at Whitehall. Admirable is the variety of attitudes and airs of heads;\* but in those pieces he meant to surpass as well as record. The whole collection has been thrice published; the first edition by Vanden Enden contains fourscore plates; the second by Giles Hendrix, one hundred; the last by Verdussen, who effaced the names and letters of the original engravers. Some of the plates were etched by Vandyck himself. I say nothing of the numbers of prints from his other works.

Hearing of the favour King Charles showed to the arts, Vandyck came to England, and lodged with his friend Geldorp, a painter, hoping to be introduced to the King; it is extraordinary he was not. He went away chagrined; but his majesty soon learning what a treasure had been within his reach, ordered Sir Kenelm Digby, who

\* [These were sketched "en grisaille" for the "*Centum Icones*," and were some of them, those portraits, the heads only, of which with slight outlines of the draperies, are known to have been etched by Vandyck himself. Lely became possessed of them, with many of his master's works. At his sale, in 1689, they were bought by Ralph, afterwards Duke of Montagu, for 115*l.* and are probably now in the collection of the Duchess Dowager of Buccleugh.]

had sat to Vandyck, to invite him over. He came, and was lodged among the King's artists\* at Black-fryars, which Felibien, according to the dignity of ignorance which the French affect, calls *L'Hotel de Blaifore*.† Thither the King went often by water, and viewed his performances with singular delight, frequently sitting to him himself, and bespeaking pictures of the Queen, his children and his courtiers, and conferring the honour of knighthood‡ on him at St. James's July 5, 1632. This was soon attended by the grant of an annuity of 200*l.* a year for life. The patent is preserved in the rolls, and dated 1633, in which he is styled painter to his majesty. I have already mentioned the jealousy of Mytens on this occasion.

Of the various portraits by Vandyck§ of King

\* [The Convent of the Black Friars was adjoining to the King's Palace of "Bridewell." After the suppression, many large houses were built out of its materials, upon its site, fronting the Thames. By this circumstance, they were rendered particularly convenient for the residence of the more eminent painters. The nobility and higher orders, in the seventeenth century, had scarcely any intercourse with the city, excepting in their barges by water.]

† Vol. iii. page 445.

‡ The French author of the lives of the painters says he was created knight of the bath; a mistake. *Abrégé*, vol. ii. p. 170. Another mistake is his supposing that Vandyck was only to give designs for tapestries in the Banquetting-house, p. 171.

§ [The correct and ample view afforded us of Vandyck's merit and peculiarities as a painter, by *Pilkington* (in the ori-

Charles, the principal are, a whole length in the

ginal edition) would suffer by abridgement or extract. *Bryan*, the successful follower of *Pilkington*, has given as full an account of *Vandyck*, but treats principally of him, as an historical painter, by enumerating the altar-pieces, done before his establishment in England for the last ten years of his life.

*De Piles*, by a numerical estimate, placing 20 as the highest degree, gives the following comparison of *Vandyck* with *Rubens*.

*Rubens.*

Composition, 18. Design, 13. Colouring, 17. Expression, 17.

*Vandyck.*

Composition, 15. Design, 10. Colouring, 17. Expression, 13.

*Barry*, in his sixth lecture (upon Colouring) before the Royal Academy, remarks that " *Vandyck's* pictures, particularly his portraits, were evidently painted, *at once*, with sometimes a little retouching, and they are not less remarkable for the truth, beauty, and freshness of the tints, than for the masterly manner of their handling or execution. I could not offer to your consideration, a more apposite and illustrious example of the success of this method of finishing as you go on, than the portraits of *Vandyck*. They are every where to be met with, in this country, and you may easily convince yourselves that his lights are sufficiently brilliant, forcible, and well embodied with colour, and betray no want of that *impasta* which furnishes the apology for loading those parts."

*Works*, v. i. p. 542. And he adds, that "his style of design is more correct and beautiful than that of *Rubens*. In his portraits, where he was not at liberty to avail himself, in any considerable degree of the opposition of shadow (particularly on the flesh) the vigour of his effects was necessarily and judiciously brought about, by mere *chiaro-scuro*, or opposition of the several colours proper to his object, and to the relatives, which accompanied it." p. 551.

*Sir Joshua Reynolds* in his Review of the *Dusseldorff Gallery*, animadverts on two admirable pictures by *Vandyck*,



coronation robes at Hampton-court; the head has been engraved by Vertue among the Kings

St. Sebastian, and Susanna. "They were done when he was very young, highly coloured in the same manner, as the Jupiter and Antiopa, at Mr. Dasch's at Antwerp, a picture on the same subject, in the possession of Lord Coventry, his own portrait at the Duke of Grafton's and the portrait of Rubens, in my possession: he never afterwards had so brilliant a manner of colouring; it kills every thing near it. Behind are figures on horseback, touched with great spirit. This is Vandyck's first manner, when he imitated Rubens and Titian, which supposes the sun in the room: in his pictures afterwards he represented common daylight: both were equally true to nature, but his first manner carries a superiority with it, and seizes our attention, whilst pictures painted in the latter manner run a risk of being overlooked." *Works*, vol. ii. p. 381.

Further extracts might trespass on our limits, but to a certain class of readers, the following references may supply that deficiency. All the foreign biographers speak largely concerning Vandyck, and are worth consulting, particularly *Bellori*, p. 253, *Baldinucci*, vol. v. p. 279. *De Piles*, p. 203, and *Deschamps*, tom. ii. p. 8, *Felibien*, tom. iii. p. 456. &c.

*Le Compte, Singularitez des Arts*, vol. i. p. 286, may be cited as an instance, not uncommon, of the distrust, with which the accounts of these foreign biographers should be received, when they speak of artists, who have resided in England. When he describes the close of Vandyck's life, the account, if it were not malevolently false, would be merely absurd: "enfin, ce pauvre homme accablé de malheurs, d'infirmités et de disgrâces, mené des goutes, et deséché par les ardens d'une fièvre pathique, mourut à Londres, âgé seulement de 42 ans, en 1641. Son tombeau se voit en l'Eglise de St. Paul à Londres." Where the said tomb was never seen, because it was never erected. Of the several artists who have travelled into England, and who were most liberally encouraged, as their works still

of England.\* Another in armour on a dun horse at Blenheim.† A whole length in armour at Houghton. Another, a large piece at the Duke of Grafton's, in which the King (a most graceful figure) in white satin, with his hat on, is just descended from his horse ; at a distance, a view of the Isle of Wight.‡ The§ King in armour on a white horse, Mons. de St. Antoine,|| his equerry, holding his helmet. The head of the latter is fine ; the King's is probably not an original. This and the following are at each end of the gallery at Kensington. The King and Queen sitting, Prince Charles, very young, standing at his knee ;

preserved will show, the accounts given, even by *Deschamps*, who is by far the most satisfactory, are meagre, disappointing, or false. Of their works, or the duration of their stay *here*, the slightest notice only occurs. It is sometimes said of some who had resided for years, that they *visited* England, in common with other foreign countries.]

\* In the same palace are the whole lengths of James I. his Queen, the Queen of Bohemia, and Prince Henry, copied by Vandyck from painters of the preceding reign. Prince Henry is in armour, in which Vandyck excelled, has an amiable countenance, and is a fine picture.

† This was in the royal collection, was sold in the civil war, and was bought by the Duke of Marlborough from Munich.

‡ [A repetition of this picture is in the collection of the Louvre Gallery, with the Marquis of Hamilton as equerry.]

§ This is the picture that was recovered from Remée.

|| He had been a chief equerry to Prince Henry, and led a mourning horse at his funeral. See *Birch's Life* of that Prince, append. 527.

the Duke of York, an infant, on hers.\* At Turin is another whole length of the King,† in a large piece of architecture. At Somerset-house, the King and Queen, half lengths, holding a crown of laurel between them. At Windsor is a beautiful half length of the Queen in white. Many portraits of her pretend to be by Vandyck, but none are so lovely as this.‡ He two or three times drew Prince Charles in armour standing. At Kensington in one piece are Prince Charles, Prince James, and the Princess Mary; lately engraved by Strange. In the same palace is one of his finest works; George Villiers, the second Duke of Buckingham, and Lord Francis his brother, when children. Nothing can exceed the nature, lustre, and delicacy of this sweet picture. At Houghton are two young daughters of the Lord Wharton, admirable too, but rather inferior

\* This picture has been heightened to make it match its opposite.

† [The same subject, originally in the Orleans Gallery, and when brought to England, in 1798, purchased by Charles, third Duke of Richmond, for 1100*l.* and is now at Goodwood.

“The expression is more cheerful than in any portrait I have ever seen of the King; the right hand is much too small and badly painted which is quite conclusive that Vandyck did not paint that part of the picture.” *Duppa's Observations on the Continent*, p. 178.]

‡ [In 1636, Charles I. had a medal struck of himself and Queen. Motto, “*Justitia et Pax Osculatæ sunt.*” *West's Collection*.]

to the foregoing. In Lord Orford's collection are several principal works of this master.\* The holy family with a dance of Angels; it belonged to King Charles, is a capital picture, but has its faults. Inigo Jones, a head; Rubens's wife in black satin; Henry Danvers Earl of Danby whole length, in the robes of the garter; and a half length of Sir Thomas Chaloner, governor of Prince Henry. Besides these my father bought of the last Duke the whole collection of the Wharton family: There were twelve whole lengths, the two girls, six half lengths, and two more by Sir Peter Lely; he paid an hundred pounds each for the whole lengths and the double picture, and fifty pounds each for the half lengths. Most of them were carried to Houghton, but some not suiting the places, were brought back, and sold for a trifle after the death of my father. Those that remain, are, King Charles, the Queen,

\* See a particular description of these pictures in the *Aedes Walpolianæ*.

[The "*Ædes Walpolianæ*," was the first catalogue raisonné of a collection of pictures, in 1743. 4to. The Houghton Collection, more celebrated than any other made by Sir Robert Walpole's contemporaries, was designated by his accomplished son as "the noblest school of painting, which this kingdom ever beheld." He regrets "that it was removed almost out of the sight of civilized Europe." It was valued at 40,555*l.* but the Empress Catherine paid only 36,000*l.* and in disgust, retained the pictures in their packages during her life. They are now added to many others, preserved in a part of the imperial winter-palace at Petersburg, called "the Hermitage."]

very indifferent, Sir Thomas Wharton; Of the half lengths, Laud, a celebrated but not very fine picture; Sir Christopher Wandesford, Lady Wharton, Mrs. Wharton, Mrs. Wenman, and the Lely's.\*

At Cornbury, the seat of the Earls of Clarendon in Oxfordshire,† was a noble collection of

\* The rest were, Lady Wharton in white, Lady Chesterfield, ditto; Countess of Worcester in blue; Lady Rich in black, very handsome, on whose death Waller wrote a poem; and Lord Wharton, both bought by Lord Hardwicke; Mrs. Smith in blue, a homely woman, but a fine picture, now mine; Lady Carlisle, bought by Mr. West; Arthur Goodwin, father of Lady Wharton, one of the best, given by my father to the late Duke of Devonshire; and two portraits of Prince Rupert, whole and half lengths; both very poor performances. Some of the whole lengths were engraved by Van Gunst.

† [Lord Clarendon made a large collection of portraits by Vandyck, and the anecdotes of the times, according to Granger, say, that Lenthall, Speaker of the Parliament, was fain to make his peace with the restoration-government, by contributing many pictures to him. His partiality to the representation of the men, with whom he had been conversant, was "a distinct feeling;" for of the art he has spoken with contempt. Evelyn (*Diary*, two vols. 4to. lately edited by W. Bray, Esq.) was patronised by Lord Clarendon." 1668, went to dine at Clarendon-house, now bravely furnished with pictures of most of our ancient wits, poets, &c." In a note (p. 397) Mr. Bray says, "when Lord Clarendon's design of making this collection was known, every body who had any of the portraits or could purchase them, at any price, strove to make their court by presenting them. By these means he got many Vandycks, Lelys, &c."

Lord Chancellor Bacon is designated "the greatest, wisest, meanest, of mankind," because he received a golden cup, to



portraits of the principal persons in the reign of King Charles, many of which were drawn by Vandyck. The collection has since been divided between the Duchess of Queensberry, Lady Hyde, and Lady Mary Forbes, the heiresses of the family. Several others of his works are at the Earl of Denbigh's and at Lord Spenser's at Althorp. Among the latter, a celebrated double whole length of the first Duke of Bedford and the famous Lord Digby afterwards Earl of Bristol. The whole figure of the latter is good, and both the heads fine; the body of Bedford is flat, nor is this one of his capital works. Here too is a good picture of Dædalus and Icarus; half lengths; a fine surly impatience in the young man, and his body well coloured. The Duke of Devonshire

propitiate his sentence. Lord Chancellor Clarendon furnished the apartments of his splendid palace with whole lengths by Vandyck, sent as presents likewise. Yet he is, "*Clarum et venerabile nomen.*" So just is the balance used by posterity in estimating the characters of great men! *Richardson* observes, "Let a man read a character in my Lord Clarendon, (and certainly there never was a better painter in that kind) and he will find it improved, by seeing a picture of the same person, by Vandyck." This singularly fine collection descended to Henry Earl of Clarendon, who dying in 1753, left it to be divided between his three co-heirs,

1. Lady Catherine Hyde, Duchess of Queensbury. At Amesbury, Wilts.

2. Lady Jane, Countess of Essex. At the Grove, Herts.

3. Lady Mary, Admiral John Forbes. Dispersed. Whose share amounted to thirty-eight pictures. *MSS. Musgrave.*]

has some good pictures by him; at Chiswick is the well known *Belisarius*,\* though very doubtful if by the hand of Vandyck. The expressive figure of the young soldier redeems this picture from the condemnation it would deserve by the principal figure being so mean and inconsiderable, The Duke has Vandyck's travelling pocket-book, in which are several sketches, particularly from Titian, and of *Sophonisba Anguisciola* mentioned above.

At Holkham is a large equestrian picture of a Count D'Aremberg; both the rider and horse are in his best manner; and at Earl Cowper's a large piece of John Count of Nassau and his family, lately engraved by Baron.

Mr. Skinner, with the collection of the late Mr. Thomas Walker, has a fine little picture of the Lady Venetia Digby, wife of Sir Kenelm; though only a model for the large one at Windsor;† it is exquisitely finished. She is represented as treading on Envy and Malice, and is unhurt by a serpent that twines round her arm. This galant compliment is a little explained in the new life of Lord Clarendon, who mentions Sir Kenelm's marriage with a Lady, "though of an extraordinary

\* Lord Burlington gave 1000*l.* for this picture at Paris, and had another of Luca Jordano into the bargain.

† [She is there represented with a dove, and a serpent which is harmless; as emblems of her innocence. Calumny, with two faces, lies bound on the ground behind her.]

beauty, of as extraordinary fame.\* Mr. Walker's collection was chiefly chosen for him by a set of

\* There is an elegy and epitaph on this lady in *Randolph's* poems, page 28, in which her beauty is exceedingly commended. She was daughter and co-heiress of Sir Edward Stanley, grandson of Edward Earl of Derby, by the Lady Lucy Percy, daughter of Thomas Earl of Northumberland. Lady Venetia was found dead in her bed. Sir Kenelm erected for her a monument of black marble with her bust in copper gilt, and a lofty epitaph, in Christ-church without Newgate; but it was destroyed in the fire of London. *Lodge's Peerage of Ireland*, vol. iv. p. 89. There are two copper busts of the Lady Venetia extant at Mr. Wright's at Gothurst in Buckinghamshire, with several portraits of the family of Digby. The house belonged to Sir Kenelm, and was purchased by Sir Nathan Wright. [The bust which was placed upon the sarcophagus is said to have been extant, and seen by Mr. Pennant. (*Journey to London*.)

*Randolph* (Poems, 1640, 8vo.) wrote an elegy on the decease of Venetia Digby in which the singularity and beauty of his apostrophe to death, has been much admired. *Aubrey*, (v. ii. p. 323-330) gives a very curious sketch of Sir Kenelm's character, from reports current, in his day. "As for that great action of his at Scanderoon, Sir J. Stradling of Glamorganshire, was then his Vice-Admiral, in whose house is an excellent picture of him, as he was at that time: by him is drawn an armillary sphere broken; and underneath is writt "*Impavidum ferient.*" At Abbemarllys, Mr. Jones has a portrait of Lady Venetia Digby, Lady Cornwalleys brought it there. Her husband had been Sir Kenelm's executor." At Gothurst is a portrait of Sir K. Digby. Above him on a tablet, is represented a lady in a supplicating posture, with a lute in one hand and a purse in the other. He stands by her, with his hand on his breast, and near him a motto "*His Majora.*" It is said to refer to an adventure, during his travels. These

virtuosi called Vandyck's or the club of St. Luke, and it is plain from the pictures they recommended, that they understood what they professed. There was another large piece of Sir Kenelm, his lady and two children, in the collection of the Earl of Oxford; and a fine half length of Sir Kenelm alone is at Kensington. Vandyck painted too for the King a twelfth Roman Emperor, to complete the set of Titian, in the room of one which was spoiled and left at Mantua. They cost the King 100*l.* a piece, and after his death were bought by the Spanish Ambassador, the first purchaser of those effects. As the King's collection was embezzled or taken by his servants for their arrears, that minister laid out 500*l.* in those purchases with Harrison the King's embroiderer by Somerset-house, and of Murray his taylor he bought a half figure of a Venus.\* The Flemings

romantic designs, exemplified by painting, are among the numerous evidences of a singularly constituted mind, always under the influence of vanity, in the extreme; and the ambition of doing and saying every thing "better than well."

In the Bodleian Gallery at Oxford is a portrait of him, in the plainest habit, taken during his retirement to Gresham College, upon the death of his wife, in 1635.]

\* These and many other notices are taken from the Pocket-books of Richard Symonds of Black-Notley in Essex, gent. who was born at Okehampton, and was in the army of King Charles during the civil war, writing memoirs of battles, actions, motions, and promotions of officers from time to time in small pocket-books; and through the several counties he passed, memorandums of churches, monuments, painted win-

gave any price for the works of Vandyck from that collection. Sir Peter Lely, as may be seen in his catalogue, had several capital ones.

But it is at the Earl of Pembroke's at Wilton\*

dows, arms, inscriptions, &c. 'till January 1, 1648, when he left London, and travelled, first to Paris, and then to Rome and Venice (always continuing his memoirs) where he stayed 'till his return to England in 1652. Eight or ten of these books were in the Harleian library, two in that of Dr. Meade, and two or three in the herald's office, where is the pedigree of his family with his picture (probably) in red wax from a seal, engraved by T. Simon, his namesake, but no relation.

\* [This picture so highly celebrated, as to be considered as Vandyck's grand work, deserves a fuller investigation, with respect to its original history and design, and some contradictory criticisms which it has occasioned.

As Mr. *Gilpin* has been esteemed among the best of modern authorities, his opinion will be seen in a large transcript, that it may be fairly examined. "Of the excellence of the family picture (at Wilton) we are told many stories; that it is Vandyck's master-piece; that it is celebrated throughout Europe; and that it might have been covered with gold, as a price to obtain it. This latter is a compliment which I have often heard paid, in great houses, to favourite pictures; and as the King of France is supposed to be the richest man in Europe, he is generally introduced on these occasions as the bidder. I have examined this picture with great attention, and reluctantly own that I cannot bring myself to admire it, either in the whole, or in its parts. Vandyck's portrait of Charles I. over a chimney at Hampton-court, which consists only of a single figure, I should prefer to this, though it consists of thirteen. Vandyck seldom appears to advantage, when he has several figures to manage. His master Rubens early saw this, and desired him to relinquish history and apply to portrait. He did; but here he is again engaged in history; that is he



that Vandyck is on his throne.\* The great salon is entirely furnished by his hand. There is that

has a number of figures, at full length, to manage in one piece ; which extends twenty feet by twelve. The composition of such a work required more skill than he possessed.

In the first place there is no attempt at design. Some little family scene should have been introduced, which might have drawn the figures into one action. Thus Titian represents the Cornaro family† joining in an act of devotion. Without something of this kind, the figures had better have been painted, in separate pictures.

Composition too is wanting as well as design. The figures are ill grouped, and produce no whole. The colouring too is glaring. If from the general view of the picture we proceed to particulars, I fear our criticisms must be equally severe. Never painter, it must be owned, had that happy art which Vandyck possessed of turning earths and minerals, into flesh and blood. Never painter had that happy art of composing a single figure with the chaste simplicity of nature, and without affectation of any kind ; and some of the figures in this picture are no doubt composed in this style, particularly the Earls of Pembroke and Carnarvon. But the figures in general, when considered apart, are far from capital. Some of the attitudes are forced ; you look in vain for Vandyck's wonted simplicity. But what most disgusts us, is a want of harmony : but here this rule is so far from being observed, that even allowing the variation of different complexions, the faces of all, though of one country belong to different climates. A yellow-faced boy particularly among the front figures has a complexion which nothing but a jaundice or an Indian sun

† [But he has other thrones in palaces, at Petworth and the Grove.]

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† [Vandyck is said to have studied this picture most assiduously, as it was then in the possession of his first patron, Algernon Earl of Northumberland.]

principal picture of Earl Philip and his family, which though damaged, would serve alone as a

could have given him. For the rest, some of the carnations are very beautiful, particularly the hands of the Countess of Pembroke.

All this censure however, must not be laid to the charge of Vandyck. His pencil could never have been guilty of such violence against nature. I have been assured (*by the late Lord Orford*) that about a dozen years ago, this picture was retouched by a painter, I think, of the name of Brompton.\* I saw it before that time, and some years after, and as far as my memory serves it was altered much for the worse. This may account for most of the faults that may be found with the carnations." *Western Tour*, v. i. p. 113.

We will now attend to the contrasted sentiments of a respectable connoisseur, Mr. *Charles Rogers*.

"To this painter (Vandyck) England is indebted for probably the first and most magnificent historic-portraiture in the world, that of the Pembroke family at Wilton. If the delicacy of the penciling be attended to, it will I doubt not, bear the strictest comparison with the Coronation of Mary de Medicis, in the Luxembourg gallery, by Rubens. This picture consists of ten whole-lengths, of the size of life (besides three young ladies who died in their infancy, and are represented, as angels in the clouds) which he has made historical, by expressing in it a circumstance, at that time very interesting to all concerned.

Earl Philip having caused his family to be assembled together informs them with great emotion in his countenance, of the absolute necessity for his eldest son, Charles Lord Herbert to go into the army of the Grand Duke (of Tuscany)

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\* [The editor has been informed that this is not the only very fine picture, now in England, which has suffered from the vanity and want of skill of this professed "cleaner."]

school of this master. Yet with great admiration of him I cannot but observe how short he falls of his model Titian. What heads both of age and youth are in the family of Cornaro at Northumberland-house! How happily is the disposition of a religious act chosen to throw expression into a groupe of portraits! It is said that the Earl of Pembroke had obtained leave to have a piece of the whole royal family by the same hand, as a companion to his own.

At Leicester-house is a double portrait, bought by the late Prince of Wales of Mr. Bagnols. It represents two of the wits of that time, T. Carew,\*

there to acquire military honour and experience, notwithstanding his having just married Mary daughter of George Duke of Bucks. Lord Herbert receives the injunction with the gallant ardour of a youthful hero; but the young bride hears it with more passionate emotion, to conceal which she turns her face from the company; and by this expedient, affords the spectator an opportunity of admiring her most beautiful countenance now heightened by her affectionate endeavour to conceal her tears." *Rogers' collection*, v. ii. p. 213. Engraved by Baron 1740. Aubrey says, that Vandyck received for this picture five hundred Jacobus, 525*l.* sterling. The Countess of Pembroke was Anne Clifford, daughter of George Earl of Cumberland, the Earl's second wife. Robert Dormer Earl of Carnarvon, the husband of Lady Anna Sophia Herbert, and the bride and bridegroom, as above-mentioned. Charles Lord Herbert was married at Christmas, 1634—went to Florence, and died there of the small pox, in January, 1635-6. *Collins' Peerage*. The first sketch or design of this picture is in the possession of the Earl of Carnarvon, at High Clere, Wilts.]

[\* Thomas Carew, Gentleman of the Privy chamber, and

of the privy chamber to Charles I. and a poet, and Henry Killegrew. They had a remarkable dispute before Mrs. Cecilia Crofts, sister of the Lord Crofts, to which Vertue supposed this picture alluded, as in a play called the Wanderer, was a song against jealousy, written on the same occasion. I have another very fine double portrait by him of the celebrated Countess of Carlisle and her sister the Countess of Leicester, which came from Penshurst; and I bought too after the death of Richardson the painter the picture of the Countess of Exeter, which he has described so largely in one of his treatises.

Sewer, in ordinary, to Charles I. A fourth edition of his poems, songs, and sonnets, with a masque, 8vo. was printed in 1670. "He had the ease without the pedantry of Waller." See Ellis's *Specimen of the early English Poets*. *Censura Litteraria*, v. 2 & 9.

Thomas (not Henry) Killegrew was page of honour to Charles I. and gentleman of the bedchamber to his son, to whose pleasures he was necessary, but who enjoyed, in return, the unbounded license of saying any sarcasm he pleased before his royal master, by whom, in 1651, during his exile, he had been appointed his resident at Venice. He wrote several comedies in the taste of the times. *Pepys* (in the curious diary lately published) gives us the following characteristic traits of his character. "'Tom Killegrew hath a fee out of the wardrobe for cap and bells, under the title of king's foole or jester; and may revile and jeere any body, the greatest person without offence, by the privelege of this place.'" 1667. He once said to Lord Wharton "you would not swear, at that rate, if you thought that you were doing God honour!"]

I have reserved to the last\* the mention of the finest picture in my opinion of this master. It is of the Earl of Strafford and his secretary, at the Marquis of Rockingham's at Wentworth-house in Yorkshire.† I can forgive him any insipid portraits of perhaps insipid people, when he showed himself capable of conceiving and transmitting the idea of the greatest man of the age. There is another of these pictures at Blenheim, but infinitely inferior.

In the cathedral of Gloucester are two cumbent figures of an alderman and his wife, evidently wrought from a design of Vandyck. It is great pity the sculptor is not known,‡ so successfully has he executed the manner of the painter. The figures, even in that tasteless attitude, are easy and graceful, and the draperies have a peculiar freedom.§

\* I have here, as in the case of Holbein, mentioned only the capital pieces, or those which being in great collections, are most easy of access. I do not pretend to enumerate all that are or are called of this master.

† [This picture was exhibited in the British Institution, 1815, when a very different opinion was entertained of its merit, that is, in its present state. There is a sketch for this picture at Dalkeith, a repetition at Blenheim, and a copy by Buckthorne, at Wentworth-castle.]

‡ [There is reason to suppose that the artist was Francesco Fanelli.]

§ Sanderson, a quaint writer, uses a phrase which, though affected, is expressive; he says "Vandyck was the first painter, who e're put ladies dress into a careless romance." *Graphice*, p. 39.



Vandyck had 40*l.* for a half, and 60*l.* for a whole length; a more rational proportion than that of our present painters, who receive an equal price for the most insignificant part of the picture.

Since the former edition of this work I have been favoured by Edm. Malone, Esq. with the following notes of some of Vandyck's prices, from an office-book that belonged to the Lord Chamberlain Philip Earl of Pembroke;

"July 15, 1632. A warrant for a privy seale of 280*l.* to be payed unto Sir Antony Vandyke, for diverse pictures by him made for his Majestye, viz. for the picture of his Majestie, another of Monsieur the French King's brother, and another of the Ambassadors, at length, at 25*l.* a piece—one of the Queene's Majestie, another of the Prince of Orange, another of the Princess of Orange, and another of their son, at half length, twenty pounds a piece. For one great piece of his Majestie, the Queene and their children, one hundred pounds. One of the Emperor Vitellius, twenty pounds. And for mending the picture of the Emperor Galba, five pounds; amounting in all to 280*l.*"

From the same book, "forty pounds paid to Sir Antony Vandyke for the picture of the Queene presented to Lord Strafford Oct. 12, 1633."

He was indefatigable,\* and keeping a great table, often detained the persons who sat to him,

\* This is evident by the number of his works, for though

to dinner, for an opportunity of studying their

he was not above forty-two when he died, they are not exceeded by those of Rubens.

[*Portraits and Family-pieces by Vandyck, most of which are not noticed in the former editions of this work.*

“ILLOS NOBILITANS QUOS ESSET DIGNATUS POSTERIS TRADERE.”

*Pliny.*

In attempting a task which Mr. W. has declined, by offering a Supplementary list of Vandyck's *genuine* Portraits, or of many at least, which have long had the general reputation of being so, the Editor will neither spare industry, nor caution. For, to make such a selection under the guidance of his own judgment, will, he is well aware, render him obvious to the observation of Quintilian “ne quisquam queretur, omissos *forte* aliquos, quos ipse valde probet;” and in this dilemma, he has chosen the plan which will give the most information.

Mr. W. has mentioned and criticised twenty-four of Vandyck's principal family-pieces and portraits, confined to his Royal patron, and his court. Of the nobility, his great encouragers were Thomas, Earl of Arundel, Henry and Algernon, Earls of Northumberland, William and Philip, Earls of Pembroke, the two Rich's, Earls of Warwick and Holland, James, Duke of Hamilton, the two Westons, Earls of Portland, with Philip, Lord Wharton, and his original friend, Sir Kenelm Digby.

It should seem, as if it had been usual with these admirers of Vandyck, to engage him in repetitions of individual portraits, which they presented to each other, and frequently by intermarriages, or by testamentary bequest. As they occur in the several different collections, a near equality may be observed in those which have claims to originality; and that there is some little circumstance only, in the accompaniments, by which the variation is made.

As a more convenient arrangement, the Editor has printed the intire lists of those works of Vandyck, for the greater

countenances, and of retouching their pictures

number and excellence of which the several palaces of our nobility are celebrated, in a series; with the subsequent addition of many which occur miscellaneously, in other collections.

FORMERLY AT HOUGHTON. (*Sold in 1780, by George, Earl of Orford, to the late Empress of Russia.*)

King Charles I. in armour; whole-length.

Henrietta Maria of France; whole-length.

Archbishop Laud; three-quarter-length.

Philip, Lord Wharton; the same.

Sir Charles Wandsford; three-quarter-length, sitting.

Lady Wharton; sitting.

Jane, daughter of Lord Wenman, (the hands particularly fine.)

Sir Thomas Chaloner; three-quarter-length,

Inigo Jones; a head.

Lord Wharton's two daughters.

Henry Danvers, Earl of Danby; whole-length, in his Garter robes.

Sir Thomas Wharton; whole-length.

These were the first of the Wharton Collection, purchased by Sir Robert Walpole, who afterwards procured the whole of them. See p. 199.

AT STRAWBERRY HILL. (*H. Earl of Orford, now the Earl Waldegrave.*)

Frances Brydges, Countess of Exeter.

Lady Dorothy Percy, Countess of Leicester, and her sister Lucy, Countess of Carlisle; in one picture.

Margaret Leman as Judith, with a sword; Vandyck's mistress.

Margaret Carey, from the Wharton Collection.

Those of the Scotch nobility, who resided in the English Court during the reigns of James and Charles I., embellished their palaces in Scotland with works of Vandyck. The

again in the afternoon. Sir Peter Lely told Mrs.

Rich's, Earls of Warwick and Holland, were his patrons ; and the greater part of their collection devolved by heirship to the Earl of Bredalbane, who had married Mary, daughter of Henry Rich, Earl of Holland, and is now at Taymouth.

AT BLENHEIM. (*Duke of Marlborough.*)

Queen Henrietta Maria.

K. Charles I. on horseback, his helmet supported by Sir T. Morton.

Ditto, half-length.

G. Villiers, Duke of Bucks.

Mary, Duchess of Bucks, with her children.

Catherine Hastings, Countess of Chesterfield.

Mary, Duchess of Richmond, with a female dwarf presenting her gloves.

Ditto, half-length.

Thomas Wentworth, Earl of Strafford, and Sir T. Maynwaring, his Secretary.

AT ALTHORP. (*Earl Spencer.*)

Rubens, whole-length, with a gold chain and collar.

Penelope Wriothesley, second Lady Spencer ; whole-length.

Dorothy Percy, Countess of Leicester.

Anne Carr, Countess of Bedford.

Queen Henrietta ; whole-length.

Dorothy Sydney, Countess of Sunderland.

William Cavendish, Duke of Newcastle, whole-length.

Rachel, Countess of Southampton.

Lady Elizabeth Thimbleby, and Catherine, Countess Rivers.

George Digby, second Earl of Bristol, and William, Earl of Bedford, when young. They were brothers-in-law ; whole-length.

Anne Villiers, Countess Morton.

Venetia, wife of Sir Kenelm Digby ; taken after her death.

Margaret Leman, Vandyck's mistress.

Beale, that Lanieri assured him he had sat seven

AT GORHAMBURY. (*Earl of Verulam.*)

Archbishop Abbot.  
R. Weston, Earl of Portland.  
G. Calvert, Lord Baltimore.  
T. Wriothesley, Earl of Southampton.  
Philip, Earl of Pembroke.  
T. Wentworth, Earl of Cleveland.  
Algernon Percy, Earl of Northumberland, with his Lady and Child.

AT STOWE. (*Duke of Buckingham.*)

Sir R. Levison, K. B.  
Mary Curzon, Countess of Dorset.  
T. Wriothesley, Earl of Southampton.  
W. Herbert, Earl of Pembroke.  
Marquis de Vieuville, Ambassador from France, slain in the first battle of Newbury, 1643.  
Charles I.  
Queen Henrietta Maria.

AT THE GROVE. (*Earl of Clarendon.*)

George Hay, Earl of Kinnoul; whole-length, in armour.  
William Seymour, Marquis of Hertford; whole-length, in armour.  
Francis, Lord Cottington; in black.  
Frances, Countess of Clarendon.  
Sir Thomas Ailesbury, her father.  
Lady Ailesbury.  
William Villiers, Viscount Grandison.  
James Stuart, Duke of Richmond; whole-length, in black.  
Thomas, Earl of Arundel; whole-length.  
William, Earl of Pembroke; whole-length.  
Philip, another Earl of Pembroke; whole-length.  
Lady D'Aubigny.  
Count du Bourg, head; in armour.  
James Stanley, Earl of Derby, with his Countess and Child; whole length.



entire days to him morning and evening, and

Sir John Mennys, or Minns, in a crimson dress.

Lord Goring, head; in armour.

Mrs. Kirke, Bed-chamber woman to Henrietta Maria.

NORFOLK HOUSE, WORKSOP MANOR. (*Duke of Norfolk.*)

Thomas Earl of Arundel, in armour to the knees; with his Grandson, Philip Howard, who holds a scroll of paper,

T. Earl of Arundel, and the Lady Alatheia, sitting. He points with his baton to a globe, marked Madagascar, where he was at that time intent upon forming a settlement. At Knowle, there is a repetition of this picture, in which Francis Junius, his librarian, is introduced as pointing to the books.

Henry Frederick, Earl of Arundel, in armour to the knees.

Lady Elizabeth Stuart, his Countess.

The copy by Fruitriers of Vandyck's design for a great family picture like that of Lord Pembroke, &c. at Wilton.

AT PETWORTH. (*Earl of Egremont.*)

Henry Percy, Earl of Northumberland, sitting in a pensive posture, and leaning upon a table; upon which are a diagram describing the principle of the lever, and a horologe.

Dorothy Percy, Countess of Leicester.

Lucy Percy, Countess of Carlisle.

Algernon Percy, with Lady Anne Cecil, his first wife, and their daughter; sitting.

William Seymour, Marquis of Hertford.

Queen Henrietta with the dwarf Jeffrey Hudson, copied by Jervas, from an original since destroyed by fire.

King Charles the First (Equestrian) a sketch.

Thomas Wentworth, Earl of Strafford, in armour; half-length.

Sir Robert Shirley.

His Lady, Elizabeth Shirley. } In the Persian costume.

George Goring, Earl of Norwich, and George Lord Goring, his son, a boy tying on his sash, with Mountjoy Blount, Earl of Newport, standing near him; large half-length.

that, notwithstanding, Vandyck would not once

Lady Anne Cavendish, Baroness Rich.

Dorothy Sidney, Countess of Sunderland.

Elizabeth Cecil, Countess of Devonshire.

Mrs. Porter, Maid of Honour to Queen Henrietta, daughter of Endymion Porter.

Henry, Lord Percy of Alnwick.

WILTON HOUSE. (*Earl of Pembroke.*)

Duke D'Epernon (Equestrian).

Mrs. Killigrew, }  
Mrs. Morton. } Attendants upon Q. Henrietta.

Francis Earl of Bedford, and Catherine Brydges, his Countess.

The Herbert family, whole-length, 10 figures ; two of them sitting.

King Charles the First ; half-length.

Queen Henrietta ; half-length.

Three Children of Charles I.

William Earl of Pembroke ; whole-length.

Susan Vere, first wife of Philip Earl of Pembroke ; whole-length.

Mary Duchess of Richmond, first married to Charles Lord Herbert ; whole-length ; with Mrs. Gibson, the dwarf.

James Duke of Richmond ; whole length.

Countess of Castlehaven ; half-length.

Philip Earl of Pembroke ; half-length.

Prince Rupert, when young ; half-length.

ROYAL COLLECTION.

Mary Duchess of Richmond, daughter of G. Villiers, Duke of Bucks ; whole-length.

Madame de St. Croix ; whole-length.

Gaston de France, 1634 ; whole-length.

Vandyck (*seipse pinxit*) ; half-length.

Charles I. in his robes of state ; small whole-length.

Count Mansfeldt, æt. 48, 1624 : whole length.

let him look at the picture 'till he was content

Charles and Henrietta, in the same picture, holding a chaplet of laurel.

Sir Kenelm Digby, with a sphere ; half-length.

Katherine Duchess of Richmond ; whole-length.

Charles II. when a boy.

James Duke of York, ditto.

Margaret Leman, (Vandyck's mistress.)

#### PORTRAITS IN GROUPS.

Sir Kenelm Digby, Venetia, his lady, and two children. Sherbourn, Dorsetshire.

Charles I. Queen Henrietta, and two children. Chiswick.

The same subject. Prince Charles, a young boy, standing, Duke of York, an infant on the Queen's lap. From the Orlean's Collection. Goodwood.

The three children of T. Wentworth, Earl of Strafford. Wentworth Castle.

Oliver St. John, Earl of Bolingbroke, with his Countess and four daughters. Saltram, Devonshire.

G. Villiers D. of Bucks, his Duchess, and two of their children. Royal Collection.

Five of the children of Charles I. inscribed, *Regis Magnæ Britanniae proles.*

Princ: Carolus, nat. 29 May, 1630.

Jac. D. Ebor. — 14 Oct. 1633.

Princ<sup>ssa</sup> Maria, — 4 Nov. 1631.

—— Eliza, — 28 Dec. 1635.

—— Anna, — 17 May, 1637.

*Ant. Vandyck, Eq. fecit, 1637.*

Purchased by his late Majesty of the Earl of Portmore. Royal Collection.

James Duke of Richmond, his Duchess, and Mrs. Gibson the dwarf.

Vosterman the Engraver, Rubens, and two other artists,

with it himself. This was the portrait that painted by Vandyck, when 18 years old, 1618. In Sir J. Reynolds' collection.

EQUESTRIAN PORTRAITS.

Duc D'Arenburg. In the back ground troops marching to the siege of a town.

Duke de Monçada, on a grey horse, brought to England from Rome in 1794.

Duke of Alva. Wentworth Castle.

Rubens on horseback, painted before Vandyck went into Italy. Sold in England in 1780.

Charles I. with the Duke D'Epernon, a repetition; given by him to the eminent loyalist Sir John Byron. From the Newstead collection. Sir J. Borlase Warren, Stapleford, Notts.

DOUBLE PORTRAITS, WHOLE-LENGTHS.

Lord John and Lord Bernard Stuart, sons of Esme Duke of Richmond. Cobham, Kent, Wrest.

Duchess D'Arenburg and her son. *Cav. Vandyck*, p<sup>xt</sup>. 1634. In Calonne's Collection, sold in England.

Charles I. with Charles II. a child, standing at his knee. Ditchley.

DOUBLE PORTRAITS, HALF-LENGTHS.

Algernon Earl of Northumberland, Anne Cecil, his Countess, and his eldest daughter. Hatfield.

Robert Dormer, Earl of Carnarvon, and his Countess. Longleat.

Thomas Killegrew and Thomas Carew. Royal Collection.\*

T. Carew is known and admired as a poet. *Poems* by T. Carew, Esq. one of the Gentlemen of the Privy Chamber, and Sewer in Ordinary to the King. 8vo. 1640.

Rubens, with two artists. (Angerstein) National Gallery.

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\* This double portrait is already noticed by Mr. Walpole, who has mentioned the occasion of it. Cecilia Croftes was afterwards married to Thomas Killigrew.

determined the King to invite him to England a second time.\*

PORTRAITS, WHOLE-LENGTH, OR OF LESS PROPORTION.

- George Villiers Duke of Bucks, W. L. Amesbury.  
 Robert Rich, Earl of Warwick. Gorhambury. Holkham.  
 T. Wentworth, Earl of Strafford, standing, with his hand upon a dog. Wentworth-house.  
 Charles I. (small) Angerstein.  
 Archduke Albert of Austria, on a white horse. Sir D. Dundas.  
 Arthur Godwyn. } Devonshire-house. From the Wharton  
 Jane Godwyn. } Collection.  
 Lady Wharton. }  
 Maurice Prince of Orange. Osmanton, Derbyshire.  
 Duchess of Braganza. Ditto.  
 Charles I. standing against a pillar. Cashiobury.  
 Princes Rupert and Maurice. Lord Bayning.  
 Charles Louis Prince Palatine. Ombresley, Worcestershire.  
 Vandyck. Carlton-house.  
 Vandyck, his arm held up, and his hand declined ; painted by himself, when young. Euston.  
 Charles Lewis Prince Palatine, (small). Corsham.  
 James, First Duke of Hamilton. Hamilton Palace. Gorhambury.  
 George Gordon, Second Marquis of Huntley. Montagu-house.  
 James Graham, First Marquis of Montrose. Buchanan-house.  
 Frances Howard, Duchess of Richmond. Longleat.  
 James Stanley, Seventh Earl of Derby. Knowlsley.  
 Algernon Percy, Earl of Northumberland. Cashiobury.  
 Lucius Carey, Second Viscount Falkland. Wardour Castle.  
 James Stuart, Duke of Richmond. Penshurst. Ham-house.  
 Montagu Bertie, Earl of Lindsey. Corsham.  
 Patrick Lord Chaworth. Belvoir.

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\* It is at the seat of the Lord Chancellor Henley, at the Grange, in Hampshire. [Purchased by Lord Grosvenor, 1797.]



In the summer he lived at Eltham\* in Kent ; in

H. Danvers, Earl of Danby. Hamilton Palace.

William Cavendish, Duke of Newcastle. Welbeck.

T. Wriothesly, Earl of Southampton. Bulstrode.

Rachel de Roubigny, Countess of Southampton. Wimpole.

Charles I. } From the King of Spain's Collection.

Queen Henrietta. } Lord Radstock.

Sir John Suckling (the Poet), leaning against a rock, and contemplating a book. Lady Southcote.

Maurice Prince Palatine. Euston.

Katharine Lady Stanhope. For anecdotes of her, see *Stratford Papers*, vol. ii. p. 73, and *Collins's Peerage*, *Brydges'* edit. v. iii. p. 424.

Sir William Howard, K. B. when young, afterwards Viscount Stafford. Luton.

William Cavendish, Duke of Newcastle. Holyrood-house.

Frances, Duchess of Richmond, ob. 1633. Duff-house.

James Duke of Hamilton, (in a blue cloak.) The same.

Henry Rich, Earl of Holland. Taymouth.

Robert Rich, Earl of Warwick. The same. Wimpole.

James Duke of Richmond ; whole-length, in black, with the Garter. Castle Howard.

Patrick Viscount Chaworth. Belvoir Castle.

#### PORTRAITS, HALF-LENGTH.

Francis Russel, Fourth Earl of Bedford. Woburn Abbey.

Thomas Earl of Strafford. Osterley. Snyders. Castle Howard.

Vandyck. Sir Joshua Reynolds. Osterley.†

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\* [“logement d'été à Eltheim. *Deschamps*, t. ii. p. 18. The house cannot now be identified. *Lysons*.]

† [The Editor has lately seen a  $\frac{3}{4}$  portrait of Vandyck, which, more than any other, exhibits him as he really appeared. It is in the Louvre Gallery. The head is slightly turned; complexion light; eyes grey; hair chestnut-brown; whiskers red. Plain collar, and a vest of green velvet. His person slender.]

an old house there, said to have been his. Vertue

Thomas Earl of Arundel. Cleveland-house, sitting, in black, with the order of the Garter. [This picture was in the Orleans Collection, and purchased by the present Marquis of Stafford.]

Colonel John Russel. Ombresley.

Dorothy Sydney, Countess of Sunderland, presented by herself to Waller. Beaconsfield.

Mary Ruthven, Vandyck's wife. Hagley.

John Lord Bellasyse, of Worlaby. Newborough-hall, Yorkshire.

Elizabeth Vernon, Countess of Southampton. Wrest. Bulstrode.

Thomas Killegrew, in a fur cap, with his favourite mastiff; Chiswick.

Edward Sackville, Earl of Dorset. Knowle.

Robert Bertie, Earl of Lindsey. Grimsthorpe.

William Laud, Archbishop of Canterbury. Lambeth.

Inigo Jones, (head). Osterley.

The Widow of Archduke Albert. Sir J. Reynolds.

Lucas Vosterman, the Engraver, playing on the flute. The same.

Vandyck. Marquis of Hertford.

His head, with the arm elevated, and open collar. Jeremiah Harman, Esq. a Bank Director. (Engraved for this work.)

Queen Henrietta Maria. Head. } Carlton-house.

The same. Profile.

These were painted in order to be sent to Bernini to make her bust, in marble, from them.

Those, who take delight in portraits, especially from Vandyck, have been lately gratified by the spirit of identity with which a selection from the originals, noticed in these volumes, has been transferred to highly finished engravings. A series of one hundred and fifty "*Portraits of Illustrious Personages of Great Britain, with Biographical and Historical Memoirs, by Edmund Lodge, Esq. Norroy King of Arms,*" in folio and imperial

saw several sketches of stories from Ovid in two colours, ascribed to him.

At the Duke of Grafton's is a fine half length of Vandyck\* by himself, when young, holding up his arm, the hand declined. There is a print of it, and of two others of him, older; one looking over his shoulder, the other with a sun-flower.†

octavo, is now before the public, and they are beyond competition, in the satisfaction they afford to every lover of the art, and to the historical critic, in the authentick biography, by which they are accompanied. The engraved portraits from Vandyck and Lely, in *Dr. Dibdin's Ædes Althorpianae*, may advance their claim to merit of the same kind.]

\* I have a fine sketch of the face only, by himself.

† [Sandrart attests his gracefulness and personal beauty "effigiem illius autem gratiarum hospitium." *Acad. Pict.* p. 298.

A very fine head of Vandyck was in Sir. J. Reynolds's Catalogue. In the Introduction, written by Burke, it is observed: "It must be a particular gratification to possess a portrait of a great and inimitable artist, when the value which the resemblance gives it, is so much increased by the admirable manner in which it is executed." *Lanzi*, truly and elegantly exclaims, "I suoi ritratti vivi e parlanti!" Those of his pictures which are ascertained by affixed dates, or otherwise, during the few first years of his residence, are manifestly superior to others, finished, when his fame and employment had so greatly increased.

The eyes are heightened by his pencil to a degree of intellectual animation, which is both rare and admirable. The mind is brought into the countenance, which produces an effect of dignified character in his portraits of men, and an exquisite and peculiar grace in those of the ladies; and we become almost assured, after contemplating them for some time, that the personages, so depicted, were a superior race of beings. Their costume, which from modern disuse, may be considered as theatrical, may perhaps call in the imagination.

At Hampton-court in the apartment below is

To those of our readers who practise the art of portrait-painting, no apology may be required for offering to them an idea of Vandyck's peculiar method. It was the result of a confidential conversation, held with Monsieur Jabac, a celebrated connoisseur, with whom Vandyck was intimate at Paris, and there is no reason to doubt its authenticity. Of their intimacy, a sufficient proof is, that he thrice drew Monsieur Jabac's portrait—*con amore*. Jabac was observing to him, how little time he bestowed on his portraits, Vandyck answered, "That, at first, he worked hard, and took a great deal of pains to acquire a reputation, and with a swift hand, against the time that he should work for his kitchen." His general habit was this: He appointed both the day and hour for the person's sitting, and worked not above one hour on any portrait, either in rubbing in, or finishing: so that as soon as his clock informed him that his hour was past, he rose up and made a bow to the sitter, to signify that he had finished; and then appointed another hour, on some other day; whereupon his servant appeared with a fresh pallet and pencils, whilst he was receiving another sitter, whose hour had been appointed. By this method, he commanded expedition. After having lightly dead-coloured the face, he put the sitter into some attitude which he had before contrived; and on grey paper, with white and black crayons, he sketched the attitude and drapery, which he designed in a grand manner and exquisite taste. After this, he gave the drawing to the skilful people he had about him, to paint after the sitter's own clothes, which, at Vandyck's request, were sent to him for that purpose. When his assistants had copied these draperies, he went over that part of the picture again, and thus by a shortened process, he displayed all that art and truth, which we at this day admire in them. He kept persons in his house of both sexes, from whom he painted the hands, and he cultivated a friendship with the ladies, who had the most beautiful, to allow him to copy them. He was thus enabled to delineate them, with

his mistress Margaret Lemon\* highly finished. There is a print of the same person by Hollar, but not from this picture.† In the pocket-book of R. Symonds that I have mentioned, he says, "It was much wondered at, that he, (Vandyck) should openly keep a mistress of his (Mrs. Lemon) in the house and yet suffer Porter to keep her company." This was Endymion Porter, of the bed chamber to King Charles, of whom and his family‡ there was a large piece by Vandyck at Buckingham-house.§

He was much addicted to his pleasures and expence; I have mentioned how well he lived. He was fond of music and generous to musicians.

a surprizing delicacy and admirable colouring, *De Piles*. He very frequently used a brown colour, composed of prepared peach stones, as a glazing for the hair, &c. He had not remitted his practice of painting, till a few days before his death. "dolor, manûs, dum id ageret, abreptæ." *Sandrart*.

\* I have another head of her, freely painted, which was in the collection of Sheffield Duke of Buckingham. From the minutes of the Antiquarian Society I find that in 1723 they were informed that at Mr. Isaac Ewer's in Lincoln's Inn Fields was a copy by Vanderbank of Thurloe's portrait, painted by Mr. Churchill's pupil, mistress to Vandyck. This person, I suppose, was Mrs. Carlisle, mentioned hereafter; but of Churchill, I have seen no other account.

† [Sir Peter Lely had this picture from Vandyck.]

‡ [Himself, wife, and three boys. Bought for the late King, at the sale of the Duchess of Bucks, for 63*l*. It had been Lely's.]

§ See a list of Vandyck's works in *Le Compte's Cabinet des Singularitez d'Architecture, Peinture, &c.* vol. i. p. 282. Many are in the gallery at Dusseldorp.



His luxurious and sedentary life brought on the gout, and hurt his fortune. He sought to repair it, not like his master by the laboratory of his painting-room, but by that real folly, the pursuit of the Philosopher's stone, in which perhaps he was encouraged by the example or advice of his friend Sir Kenelm Digby. Towards the end of his life the King bestowed on him for a wife, Mary the daughter of the unfortunate Lord Gowry,\* which if meant as a signal honour, might be calculated too to depress the disgraced family by connecting them with the blood of a painter. It is certain that the alliance does not seem to have attached Vandyck more strongly to the King;

\* [In *Sanderson's Graphice*, is Lady Vandyck's portrait, with a bombastic eulogy of her extraordinary beauty, written by Flatman.

Two singular errors respecting this lady, have hitherto gained credit; the first, that she was descended from King Henry VII. and the other, that she was the daughter of John Ruthven, Earl of Gowrie, who was killed in 1600. Dr. Robertson, (*Hist. of Scotland*, p. 470,) refutes the first statement, by the authority of *Crawfurd's Scotch Peerage*, p. 329; and, it appears, that Maria Ruthven was the daughter of Patrick Ruthven, a physician, the fifth son of John, first Earl Gowrie, beheaded in 1584, who after the death of his two brothers, in a second conspiracy, was confined in the Tower of London, upon suspicion of treason and not released before 1619. His infant daughter was placed in Queen Henrietta's court, for her education and maintenance, previously to her being bestowed in marriage, upon Vandyck. *Douglas's Scotch Peerage*, v. i. p. 665.

whether he had any disgusts infused into him by his new wife, or whether ambitious, as I have hinted, of vying with the glory of his master in the Luxemburgh, Sir Antony soon after his marriage set out for Paris, in hopes of being employed there in some public work. He was disappointed\*—their own Poussin was then deservedly the favorite at that court. Vandyck returned to England, and in the same humour of executing some public work, and that in competition with his master. He proposed to the King by Sir Kenelm Digby to paint the walls of the banquetting-house, of which the ceiling was already adorned by Rubens, with the history and procession of the order of the Garter. The proposal struck the King's taste, and by a small sketch† in *chiaro scuro* for the procession, in which, though very faint, some portraits are distinguishable, it looks as if it had been accepted, though some say it was rejected, on the extravagant price demanded by Vandyck: I would not specify the sum, it is so improbable, if I did not find it repeated in Fenton's notes on Waller. It was fourscore thousand pounds!‡ The civil war prevented farther

\* He was not totally unemployed there. Sir Richard Lyttelton has two small pictures in *chiaro scuro*, evidently designed for altar-pieces, and representing Anne of Austria and some monkish saint.

† Now at the Lord Chancellor Henley's at the Grange in Hampshire.

‡ [Graham says "fourscore thousand pounds," but the

thoughts of it, as the death of Vandyck would have interrupted the execution, at least the completion of it. He died in Black-fryars December 9, 1641, and was buried on the 11th in St. Paul's, near the tomb of John of Gaunt.\*

By Maria Ruthven his wife, he left one daughter married to Mr. Stepney, a gentleman who rode in the horse guards on their first establishment by Charles II. Their grandson Mr. Stepney was Envoy to several courts, and is known by his

original mistake was from misprinting the numbers by the addition of a cypher. When Rubens was paid 30. *ol.* for the whole ceiling, can it be believed, that Vandyck would have proposed to the King, a sum so enormous as 80,000!!—for the four sides of the room of audience, at Whitehall? The intended subjects of these, of which slight sketches in oil *chiaro-scuro*, were shewn to the King, were: 1. The Institution of the Order. 2. Procession of Knights in their Robes. 3. Ceremony of the Installation. 4. The Grand Feast. Of these, one at least, the Procession, was in the royal collection, and afterwards in that of Sir P. Lely. At the sale of Lord Northington's pictures in 1787, Sir Joshua Reynolds gave sixty-four guineas for it. It has been engraved.

The celebrated Sir William Temple had many very fine portraits by Vandyck, at Shene, in Surrey. *Evelyn's Diary*, v. ii. p. 277.

Sir Joshua Reynolds said of Gainsborough, that he copied Vandyck so exquisitely, that at a certain distance, he could not distinguish the copy from the original; nor the difference between them. *Northcote*, v. ii. 238.]

\* [He has been followed to his place of sepulchre by Reynolds, Barry, and West. When the last was interred, it was reported that Vandyck's coffin plate was dug up. This could not be true, as he was buried at the north side of the choir,

poems\* published in the collection of the works of our minor poets. Sir John Stepney, another descendant, died on the road from Bath to Wales in 1748. Lady Vandyck the widow was married again to Richard Pryse son of Sir John Pryse of Newton-Aberbecham in Montgomeryshire Knight. Richard, who was created a Baronet August 9, 1641, was first married to Hesther, daughter of Sir Hugh Middleton; by Vandyck's widow he had no issue.†

Besides his legitimate child, Vandyck had a natural daughter called Maria Teresa, to whom, as appears by his will in Doctor's Common's,‡ he left four thousand pounds, then in the hands of his sister Susannah Vandyck in a convent at Antwerp, whom he appoints trustee for that

near the tomb of John of Gaunt. *Dugdale's St. Pauls*. He is said to have had a splendid funeral, but no certificate of it is found among the MSS. of the Herald's College. This entry occurs in the register of St. Anne's Black-Friars, "1641. Dec, 9th, Justiniana, daughter of Sir Anthony Vandyck and his lady, baptised." On which day her father died.]

\* [Mr. Stepney, the poet, was descended from a brother of Sir John Stepney, the *first* Baronet, and not from the *third*, who married Anna Justina, Vandyck's daughter, who was only six month's old, at her father's death. The late male representative of Vandyck, was Sir Thomas Stepney, Baronet, of Pendergast, Pembrokeshire.]

† Vertue ascertained these matches by books in the College of Arms.

‡ [Dated, Dec. 1, 1641. Proved 1663. *Evelyn*, p. 151.]

daughter. To his sister Isabella he bequeaths 250 guilders yearly; and in case his daughter Maria Teresa die unmarried, he entails 4000*l.* on another sister, married to Mr. Derick, and her children. To his wife Mary and his newborn daughter Justiniana Anna he gives all his [pictures] goods, effects, and monies, due to him in England from King Charles, the nobility, and all other persons whatever, to be equally divided between them. His executors are his wife, Mr. Aurelius de Meghan, and Katherine Cowley, to which Katherine he leaves the care of his daughter to be brought up, allowing ten pounds per annum, 'till she is eighteen years of age. Other legacies he gives to his executors and trustees for their trouble, and three pounds each to the poor of St. Paul's and St. Anne's Black-friar's and to each of his servants male and female.

The war prevented the punctual execution of his will, the probate of which was not made 'till 1663, when the heirs and executors from abroad and at home assembled to settle the accounts and recover what debts they could—but with little effect. In 1668, and 1703, the heirs, with Mr. Carbonnel, who had married the daughter of Vandyck's [natural] daughter, made farther inspections into his affairs and demands on his creditors, but what was the issue does not appear.

Lady Lempster, mother of the last Earl of



Pomfret, who was at Rome with her Lord, wrote a life of Vandyck, with some description of his works.\*

Sir Kenelm Digby in his discourses, compares Vandyck and Hoskins, and says the latter pleased the most, by painting in little.

Waller has addressed a poem to Vandyck, beginning, *Rare artisan*; Lord Halifax another on his portrait of Lady Sunderland, printed in the third volume of *State Poems*, and Cowley wrote an elegy on his death.

Among the scholars† of Vandyck was‡

### DAVID BECK, (or BEEK,)

born at Arnheim in 1621; he was in favour with

\* [Probably a translation only, and never printed.]

† The French author of the *Abrégé* says that Gerard Seghers came hither after the deaths of Rubens and Vandyck, and softened his manner here. This is all the trace I find of his being in England. Vol. ii. p. 162. At Kensington is an indifferent piece of flowers by him, but I do not know that it was painted here.

‡ John de Reyn, a scholar of Vandyck, is said by *Descamps*, to have lived with his master in England till the death of the latter, after which he was in France and settled at Dunkirk. If De Reyn's works are little known, adds his biographer, it is owing to their approaching so nearly to his master's as to be confounded with them, vol. ii. p. 189.

[A concise account of Vandyck's scholars may not be irrelevant. Upon his second arrival in England, he attached to himself, two artists, who were his countrymen, whose taste he modelled to his own, and whose great ability he cultivated, to so high a degree, that their works could with difficulty be

## Charles I. and taught the Prince and the Dukes

discriminated from those by his own hand. They remained in his school, during his residence in England. Doubtless their remuneration was most liberal, because knowing their own strength, they consented to renounce, individually, their claims to pictures; and they suffered their fame to merge in that of their justly celebrated master.

1. DAVID BECK, was the first of these. 2. JAN DE REYNE perhaps excelled him. He did not quit his master till his death, and his timidity or diffidence is said to have been so great, that he was content to remain unknown, and unnoticed, in the *studio* of Vandyck. It is beyond doubt, that the repetitions of noble portraits, always hitherto attributed to his master, who adopted them by a partial finishing, were by his hand; and of his capacity, the testimony of *Deschamps* is decisive. "Ses ouvrages sont presque toujours pris pour ceux de son maître. Personne ne l'a approché de plus près, et personne ne l'a mieux égalé en mérite. C'est la même fonte de couleur; la même touche; la même délicatesse. Son dessein est aussi correct, ses mains sont dessinées d'une pureté singulière; il avoit un très grand manière."

After his return into Flanders, he painted principally for churches, but his portraits were equally admired, and then claimed as his own.

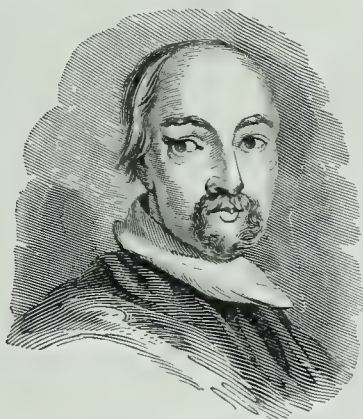
*Henry Stone* and *William Dobson*, our countrymen, practised in Vandyke's school, and acquired much of their excellence there. The former was a laborious, and perhaps a tame imitator, but the vivid genius of the last mentioned, was inspired by that of his master, and his style formed by his art and practice.

Of *Hanneman* it must be observed, that he was rather a copyist, than a disciple. He relinquished the harder manner of his first master Mytens, and adopted that of Vandyck, with such felicity, that among his numerous copyists, he was eminently the superior.

*Remée Van Lemput* was another successful imitator, and as such had frequent employment.

of York and Gloucester to draw. Descamps says that Beck's facility in composition was so great, that Charles I. said to him, "faith! Beck, I believe you cou'd paint riding post."\* He afterwards went to France, Denmark and Sweden, and died in 1656.†

### GEORGE GELDORP,



of Antwerp, a countryman and friend of Vandyck, in whose house that painter lodged at his first

\* Vol. ii. p. 315.

† [David Beek encreased both his wealth and reputation, after he quitted England, under the patronage of the Queen of Sweden, who commissioned him to visit the several courts of Europe, and to paint the sovereigns for her gallery. Portraits by him are said to be in their palaces, but in no catalogue of those of Charles I. does his name appear. He boasted that he had received, as presents from them, nine golden chains with medals.]

arrival,\* had been settled here some time before. He could not draw himself, but painted on sketches made by others, and was in repute even by this artificial practice;† though Vertue was told by Mr. Rose that it was not his most lucrative employment, his house being reckoned convenient for the intrigues of people of fashion. He first lived in Drury-lane in a large house and garden rented from the crown at 30*l.* per ann. and afterwards in 1653 in Archer-street. He had been concerned in keeping the King's pictures, and when Sir Peter Lely first came over, he worked for Geldorp, who lived till after the restoration, and was buried at Westminster. One of the apprentices of Geldorp was

### ISAAC SAILMAKER,

who was employed by Cromwell to take a view

\* [There is a well received tradition, that Vandyck soon after his arrival in 1630, found a patron in the high-minded Henry, Earl of Northumberland, just then released from the Tower, whose portrait he drew ; and that he was resident at Petworth, during the six months in which he painted the four lovely portraits of that noble family.]

† This must not be supposed to include his portraits, for which he certainly would have had no custom, if the persons had been obliged to sit to two different men. A painter may execute a head, tho' he cannot compass a whole figure. A print by Voerst of James Stewart Duke of Lenox, with Geo. Geldorp pinx. is indubitable proof that the latter painted portraits.

of the fleet before Mardyke. A print of the confederate fleet under Sir George Rooke engaging the French commanded by the Count de Toulouse, was engraved in 1714 from a design of Sailmaker, who lived to the age of eighty-eight, and died June 28, 1721.

### —— BRADSHAW

was another painter in the reign of Charles I. whom I only mention with other obsolete names to lead inquirers to farther discoveries. All I find of him is a note from one of the pocket-books of R. Symonds above-mentioned, who says, "Pierce in Bishopgate-street told me that Bradshaw is the only man that doth understand perspective of all the painters in London."\*

\* [Instead of these insignificant names, should be inserted that of JAN LIEVENS of Leyden. He came to London in 1630, then in his 25th year, and remained there for three more; which is a certain degree of proof that he did not want encouragement. Indeed, he was so well introduced and patronized at Court, that he painted portraits of the King, Queen, Prince of Wales, and certain of the nobility. Afterwards, he settled at Antwerp, probably for the advantage he might acquire in the school of Rubens; and, in 1641, was employed by the Prince of Orange for two large historical subjects, in emulation of that school. He is eminent for his etchings of heads and small historical subjects. Another Dutch painter, HENRY POT, who was contemporary with Lievens, is said by *Des-champs*, (t. i. p. 41) to have painted the English royal family, and several of the nobility. The Greffier Fagel, at the Hague, had a small whole-length of Charles I. in black, with a crown



## B. VAN BASSEN,

of Antwerp, was a very neat painter of architecture. In the private apartment below stairs at Kensington are two pictures by him; in one are represented Charles I. and his Queen at dinner; in the other the King and Queen of Bohemia, distinguished by their initial letters F. E.\* The

and sceptre, lying on a table, 1632; likewise of Charles and Henrietta, with a child, sitting on a table. Another artist (a foreigner bearing an English name) JOHN THOMAS, travelled through Italy with Diepenbeck, and is said to have accompanied him into England, and to have assisted him, under the patronage of the Duke of Newcastle.

GERARD TERBURG, who is not mentioned in the former editions of this work, was a painter of great eminence in his day, particularly for portraits and small conversation pieces. *Deschamps* (v. ii. p. 125.) asserts, that after having passed some time in Spain, he came to London. His arrival there was scarcely known, when, notwithstanding his very high demands, crowds came to him to obtain their likeness. The exact period of his coming and departure is not stated, his stay, in all probability, not having exceeded a year or two. *Deschamps'* account may be somewhat exaggerated. At Great Tew, Oxfordshire, was a portrait, w. l. of Lucius Carey, Viscount Falkland, by JACOB DE VALKE. *Aubrey*.

A painter of considerable merit, unnoticed by Mr. W. and even by his countryman *Deschamps*, was DAVID VINKENBOOM. He excelled in landscape, combined with buildings and figures. There are two most curious views by him of the palaces (no longer extant) of Richmond and Theobalds, in the Fitzwilliam collection, at Cambridge. Vinkenboom was born in 1578, and was probably in England, in the early part of the reign of Charles I. and but for a short time.

\* [1. Frederic, Prince Palatine, and the Princess Elizabeth,

Duchess of Portland has a magnificent cabinet of ebony,\* bought by her father the Earl of Oxford from the Arundelian collection at Tart-hall. On each of the drawers is a small history by Polenburg, and pieces of architecture in the manner of Steenwyck by this Van Bassen, who must not be confounded with the Italian Bassans, nor with the Bassanos, who were musicians to Charles, and of which name there was also a herald-painter. The first Bassano, who came hither in the reign of Queen Elizabeth and was related to the Italian painters of that name, settled in Essex and purchased an estate, which was sold in 1714 by the male descendent. In the mansion was a portrait of the musician, holding a bass-viol. It is now at Narford in Norfolk, the seat of the late Sir Andrew Fountain.

his bride, at their wedding dinner. Removed to Buckingham house.

2. Charles I. and Q. Henrietta, at a public dinner. The carver, whilst performing his office, is attacked by the Queen's monkey. Ditto.

Van Bassen is omitted by *Deschamps*, and in the *Dictionary of Painters*. In Mr. Gulstone's sale, in 1790, was "a biographical account of those foreigners, who from one circumstance in their lives, are intitled to a place in the English school, from the earliest period to the end of George the Second's reign. Six volumes folio.]"

\* Lord Oxford paid three hundred and ten pounds for it.

## CORNELIUS POLENBURG,

Born 1586. Died 1660 ;

the sweet painter of little landscapes and figures, was born at Utrecht in 1586, and educated under Bloemart, whom he soon quitted to travel to Italy, as he abandoned, say our books, the manner of Elsheimer to study Raphael—but it is impossible to say where they find Raphael in Polenburgh. The latter formed a style entirely new, and though preferable to the Flemish, unlike any Italian, except in having adorned his landscapes with ruins. There is a varnished smoothness and finishing in his pictures that makes them always pleasing, though simple and too nearly resembling one another. The Roman Cardinals were charmed with the neatness of his works; so was the great Duke, but could not retain him. He returned to Utrecht and pleased Rubens, who had several of his performances.\* King Charles invited him to London, where he lived in Archer-street, next door to Geldorp, and generally painted the figures in Steenwyck's perspectives. There is a very

\* [C. Poelenburg and wife, in two small ovals, painted by himself on copper, are at Strawberry-hill, from Sir R. Walpole's collection. It appears from *Sandart* (p. 228) that he procured pictures from him for Rubens "*Ipse ego picturas quasdam pro P. P. Rubens ab ipso confieri curavi quas etiam magnâ cum satisfactione illius optimè elaboravit:*" He frequently enriched by his figures the architectural views of Steinwyck, and the landscapes of Keirings.]









*Seppé pinx.*

*S. Freeman sculp.*

CORNELIUS TACITUS

LONDON:  
Published by J. M. Dent & Sons,  
15, Bedford Square.



curious picture at Earl Poulet's at Hinton St. George, representing an inside view of Theobald's, with figures of the King, Queen, and the two Earls of Pembroke and Montgomery, William and Philip.\* This piece is probably of Steenwyck, and the figures,† which are copied from Vandyck, either of Polenburg or Van Bassen.

The works of Polenburg are very scarce;‡ his scholar, John de Lis of Breda, imitated his manner so exactly, that his pieces are often taken for the hand of his master. The best picture in England of the latter is at the Viscount Midleton's. I have his own and his wife's portrait by him in small ovals on copper; they were my father's. The wife is stiff and Dutch; his own is inimitable: Though worked up to the tender smoothness of enamel, it has the greatest freedom of pencil, the happiest delivery of nature.

Charles could not prevail on Polenburg to fix here: He returned to Utrecht and died there in 1660, at the age of seventy-four.

\* [With Richard Gibson the dwarf.]

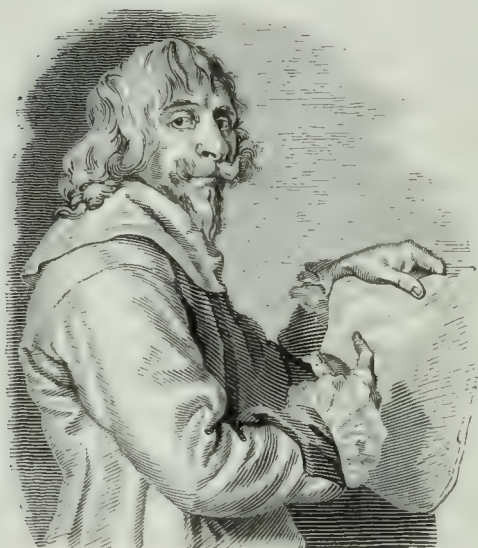
† In King Charles's catalogue are mentioned the portraits of his Majesty, and of the children of the King of Bohemia, by Polenburg: and in King James's are eight pieces by him. [A landscape by Poelemburg at Sir P. Lely's sale, produced 79*l*. At Mr. Watson Taylor's 1824, his portrait in small, twenty-six guineas.

He was much employed by Charles I. in purchasing pictures on the continent. *Lettere sulla Pittura*, t. iv. p. 303.]

‡ There are sixteen mentioned in the catalogue of James II.

HENRY STEENWYCK, [THE YOUNGER,]

Born 1585,



was son\* of the famous painter of architecture, and learned that manner of his father. I find no particulars of the time of his arrival here, or when he died. It is certain he worked for King Charles.† The ground to the portrait of that Prince, in the royal palace at Turin, I believe, was painted by him.‡ In a MS. catalogue of King Charles's

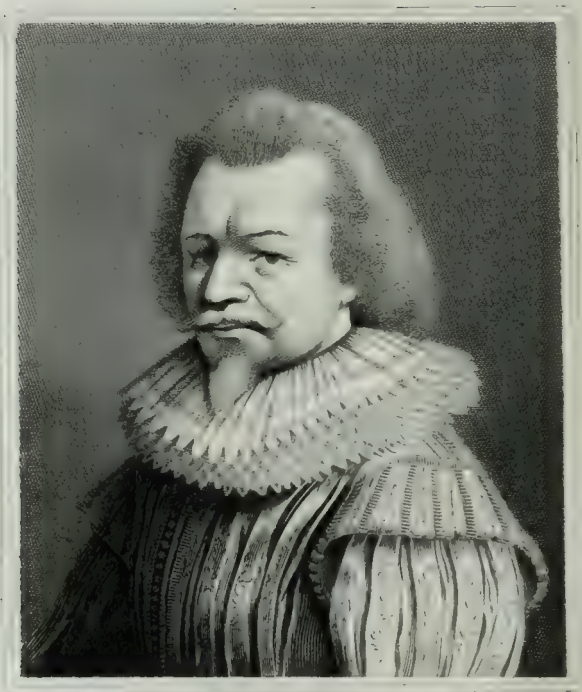
\* *Descamps* has proved that it is a mistake to call the son Nicholas, as *Sandrant* and others have done. See p. 384.

† In King James's catalogue are recorded ten of his works.

‡ In France are the portraits of Charles and his Queen by him, about a foot high, in one piece, with a front of a royal palace in the back ground. *Descamps* says this picture is







collection is mentioned a perspective by Steenwyck, with the King and Queen, in little, by Belcamp: In the same catalogue is recorded a little book of perspectives by Steenwyck, which on the sale of the King's goods sold for no more than two pounds ten shillings. Steenwyck's name and the date 1629 are on the picture of Frobenius at Kensington, which he altered for King Charles. It is the portrait of the son, that is among the heads of painters by Vandyck. His son Nicholas was in England also, painted for King Charles, and probably died here.

### JOHN TORRENTIUS

of Amsterdam, is known to have been here, not by his works, but on the authority of Schrevelius, in his history of Arlem, from whom Descamps took his account. Torrentius, says the latter, painted admirably in small, but his subjects were not calculated to procure him many avowed admirers. He painted from the lectures of Petronius and Aretine, had the confidence to dogmatize on the same subjects, and practised at least what he

more carefully laboured than any work of Vandyck, and equal to the most valuable of Mieris, p. 385. I believe the fine piece of architecture at Houghton is by the hand of Steenwyck, the father. By the son was a capital picture of St. Peter in prison, which at Streeter's sale in 1711, sold for 25*l*. It was afterwards in Dr. Meade's collection, who sold it to the late Prince of Wales.

preached. To profligacy he added impiety, 'till the magistrates thought proper to put a stop to his boldness. He underwent the question, and was condemned to an imprisonment of twenty years; but obtained his liberty by the intercession of some men of quality, and particularly of the English Ambassador—what the name of the latter was we are not told.\* Torrentius came over to England, but giving more scandal than satisfaction, he returned to Amsterdam, and remained there concealed till his death in 1640, aged fifty-one. King Charles had two pieces of his hand; one representing two glasses of Rhenish; the other, a naked man.†

### Ɔ. KEIRINCX,

Born 1590. Died 1646,

called here Carings, was employed by King Charles to draw views; his works are mentioned in the royal catalogue, particularly prospects of his majesty's houses in Scotland. In a sale of pictures in March 1745 was a landscape by him freely and brightly touched, with his name writ-

\* [A very extraordinary autograph letter of *Charles* addressed to the *Prince of Orange*, is in the possession of Mr. R. Trip-hook, which proves that it was the King himself who interceded for Torrentius. It indicates most strongly his affection for the *arts*, since he pleads not for the *man* but for the *painter*, the *rarity and excellence* of whose *works* are alone dwelt upon by His Majesty.]

† V. Catalogue, pp. 158, 162.







ten on it as above,\* and a few small figures added by Polenburgh. In Dagar's sale were three drawings with a pen and washed, by Keirincx; one of them had a view of the Parliament-house and Westminster-stairs to the water, dated 1625.

### JOHN PRIWITZER

was too good a painter to remain so long unknown. At Woburn, besides some young heads of the family, is a whole length of Sir William Russel, a youth, and Knight of the Bath in the robes of the order, with a dwarf aged thirty-two. It is painted with great brightness and neatness, and does not want freedom. Upon it is written *Johannes Priwitzerus de Hungariâ faciebat 1627*. I have never met with any other mention of this name.

### GEORGE JAMESONE,†

Born 1586. Died 1644,

was the Vandyck of Scotland, to which title he

\* The French author of the *Abrégé* calls him Alexander, which must be a mistake. He says he acquired his reputation by what should have destroyed it; as he could not paint figures, Polenburgh generally added them for him. I have the view of a seat in a park by him, freely painted, not to say, very carelessly. It has King Charles's mark behind it.

[It is rather singular that *Deschamps* (v. ii. p. 400) as well as the author of the *Abrégé*, calls him *Alexander*, and is entirely silent as to his having ever been in London.]

† The materials of this article were communicated by Mr.

had a double pretension, not only having surpassed his countrymen as a portrait-painter, but from his works being sometimes attributed to Sir Antony, who was his fellow scholar; both having studied under Rubens at Antwerp.

Jamesone was son of Andrew Jamesone, an architect, and was born at Aberdeen in 1586. At what age he went abroad, or how long he continued there, is not known. After his return, he applied with indefatigable industry to portrait in oil, though he sometimes practised in miniature, and in history and landscape too. His largest portraits† were generally somewhat less than life. His excellence is said to consist in delicacy and softness, with a clear and beautiful colouring,

John Jamisone, wine-merchant in Leith, who has another portrait of this painter by himself, 12 inches by 10.

\* [In the anecdotes of Jamisone, it is asserted, that he returned from his studies, under Rubens, and established himself as a painter of portraits at Edinburgh about the year 1628, where he practised his art, 'till his death, in 1644. He was one of the more esteemed of Rubens' scholars, and painted in the broad, thin, transparent manner. Many of his portraits, chiefly heads and half lengths, are preserved at Taymouth; (*principally*,) Lord Marr's: Lord Buchan's; and Stuart's at Grandtully. He had much of Vandyck's second manner. Lord Finlater at Cullen has his portrait by himself, as sitting in his painting room, in which are introduced such of his pictures as he most approved.]

† His earliest works are chiefly on board, afterwards on a fine linen cloth, smoothly primed with a proper tone to help the harmony of his shadows. His best works were from 1630 to his death.

his shades not charged, but helped by varnish, with little appearance of the pencil. There is a print of him, his wife Isabella Tosh, and young son, painted by himself in 1623, engraved by Alexander Jamesone, his descendent, in 1728, and now in the possession of Mr. John Alexander, limner at Edinburgh, his great grandson, with several other portraits of the family, painted by George; particularly another of himself in his school, with sketches both of history and landscape, and with portraits of Charles I. his Queen, Jamesone's wife, and four others of his works from the life.

When King Charles visited Scotland in 1633, the magistrates of Edinburgh, knowing his majesty's taste, employed Jamesone to make drawings of the Scottish monarchs, with which the King was so much pleased, that inquiring for the painter, he sat to him and rewarded him with a diamond ring from his own finger.\*

\* [A taste for portrait-painting originated in Scotland during the reigns of James the Fifth, and his unfortunate daughter; from the increased intercourse of that nation with France and England. The names of artists previously to *Jamesone*, are not recorded with any certainty. *Alexander* was his scholar, and who had married his daughter, and may be considered as his successor.

*Scougal* (the elder), was a pupil of Lely, and painted many of the Scottish ladies, in his style.

*De Witt* was engaged by James Duke of York, to ornament the gallery of Holyrood House, with 119 portraits, of which nineteen were to be whole-lengths.

It is observable that Jamesone always drew himself with his hat on, either in imitation of his master Rubens, or on having been indulged in that liberty by the King when he sat to him.\*

Though most of the considerable families in Scotland are possessed of works by this master, the greatest collection of them is at Taymouth, the seat of the Earl of Breadalbane; Sir Colin Campbell of Glenorchy, his lordship's ancestor, having been the chief and earliest patron of Jamesone, who had attended that gentleman on his travels. From a MS. on vellum, containing the genealogy of the house of Glenorchy, begun

*Scougal, Jun.* was the only painter of merit, who practised in Scotland, for many years after the revolution.

*Nicholas Hude*, was employed by the Duke of Queensbury at Drumlanrigg, and copied Rubens.

*Sir John Baptist Medina*, of Brussels, settled in Scotland and painted many good portraits, in Surgeons' Hall, Edinburgh, Ob. 1702.

*William Aikman* copied Kneller, with great success. Ob. 1731.

*Richard Wait*, a scholar of the younger Scougal and Kneller, was much encouraged. Ob. 1732.

*John Alexander*, a lineal descendant from Jamisone, was educated in Italy, and upon his return to Scotland in 1720, painted several historical pictures at Gordon Castle. He delighted to copy (or *invent*) portraits of Mary Queen of Scots.

Jamisone may be, therefore, justly styled the father and founder of painting, in Scotland.]

[In this practice Jamisone was, with greater probability, merely an imitator of Annibale Caracci, Guido, Frank Hals, and his master Rubens. The picture here engraved, in which he is so represented, holding his pallet, with his wife and child, is now at Cullen House.]

in 1598, are taken the following extracts, written in 1635, page 52;

“ Item, the said Sir Coline Campbell (8th. Laird of Glenorchy) gave unto George Jamesone, painter in Edinburgh, for King Robert and King David Bruysses, Kings of Scotland, and Charles 1st King of Great Brittain France and Ireland, and his Majesties Quein, and for nine more of the Queins of Scotland their portraits, quhilks are set up in the hall of Ballock [now Taymouth] the sum of tua hundreth thrie scor punds.”

“ Mair the said Sir Coline gave to the said George Jamesone for the Knight of Lockow's Lady, and the first Countess of Argyll, and six of the Ladys of Glenurquhay their portraits, and the said Sir Coline his own portrait, quhilks are set up in the Chalmer of Deass of Ballock, ane hundreth four scoire punds.”

Memorandum. In the same year 1635 the said George Jamesone painted a large genealogical tree of the family of Glenorchy, 8 feet long and 5 broad, containing in miniature the portraits of Sir Duncan Campbell of Lockow, of Archibald Campbell his eldest son, first Earl of Argyll, and of Sir Coline Campbell his second son, first Laird of Glenorchy, together with the portraits of eight successive Knights, Lairds of Glenorchy, with the branches of their intermarriages, and of those of their sons and daughters, beautifully illuminated. At the bottom of which



tree the following words are painted on a scroll; “The genealogie of the Hous of Glenurquhie, whereof is descendit sundrie nobill and worthie houses, 1635, Jamesone faciebat.”

Besides the foregoing, Lord Breadalbane has at Taymouth, by the same hand, eleven portraits of Lords and Ladies of the first families in Scotland, painted in 1636 and 1637.

From the extract above, it appears that Jamesone received no more for each of those heads than twenty pounds Scots, or one pound thirteen shillings and four-pence English: Yet it is proved by their public records that he died possessed of an easy fortune, which he left to his three daughters, two of whom were honourably married. One of them, named Mary, distinguished herself by admirable needlework, a piece of which used to be exhibited on festivals in the Church of St. Nicholas at Aberdeen. Her descendent, Mr. Thomson of Portlethem, has an original picture of her father by himself. Three small portraits of the house of Haddington are in the possession of Thomas Hamilton, Esq. of Fala.

Many of Jameson's works are in both colleges of Aberdeen. The Sibyls there, it is said, he drew from living beauties of that city. Mr. Baird of Auchmedden in Aberdeenshire has in one piece three young Ladies, cousins, of the houses of Argyle, Errol and Kinnoul, their ages, six, seven and eight, as marked on the side of the picture.

The same gentleman has a small whole length of William Earl of Pembroke, by some ascribed to Vandyck. At Mr. Lindsay's of Wormeston in Fife is a double half length of two boys, of that family, playing with a dog, their ages five and three, 1636.

There is a perspective view of Edinburgh by Jamesone, with a Neptune on the fore ground.

Having finished a fine whole length of Charles I. he expected the magistrates of Aberdeen would purchase it for their hall, but they offering him too inconsiderable a price, he sold it to a gentleman in the north of England.\*

Jamesone had many scholars, particularly Michael Wright, mentioned in the third Volume of these Anecdotes. His own portrait is in the Florentine chamber of Painters.

Though Jamesone is little known in England, his character as well as his works were greatly esteemed in his own country. Arthur Johnston, the Poet, addressed to him an elegant Epigram on the picture of the Marchioness of Huntley, which may be seen in the works of that author printed at Middleburgh in 1642.† The portrait itself is extant in the collection of the Duke of Gordon: and in the Newton-college of Aberdeen is the picture of Doctor Johnston himself by the

\* See an account of his other works in Pennant's Tour in Scotland, 8vo. 1772.

† [*Epigrammata Arthuri Johnstoni*, Aberdeen, 1632]

same hand. A Latin Elegy composed by David Wedderburn was printed on his death, which happened in 1644 at Edinburgh, where he was interred in the church-yard by the Gray-friars, but without any monument.

By his will, written with his own hand in July 1641, and breathing a spirit of much piety and benevolence, he provides kindly for his wife and children, and leaves many legacies to his relations and friends, particularly to Lord Rothes the King's picture from head to foot, and Mary with Martha in one piece: to William Murray he gives the medals in his coffer, makes a handsome provision for his natural daughter, and bestows liberally on the poor. That he should be in a condition to do all this, seems extraordinary, his prices having been so moderate; for enumerating the debts due to him, he charges Lady Haddington for a whole length of her husband and Lady Seton's of the same dimensions, frames and all, but three hundred marks; and Lord Maxwell for his own picture and his Lady's, to their knees, one hundred marks; both sums of Scots money.

Mr. Jamisone\* has likewise a memorandum written and signed by this painter, mentioning a MS. in his possession, "containing two hundred leaves of parchment of excellent write adorned with diverse historys of our Saviour curiously limned," which he values at two hundred pounds

\* So the name is now written, not Jamesone.





W. J. P. 1782

W. J. P. 1782



sterling, a very large sum at that time ! What is become of that curious book is not known.\*

### WILLIAM DOBSON,

whom King Charles called the English Tintoret, was born in 1610, in St. Andrew's parish in Holbourn ; his family had been gentlemen of good rank at St. Alban's† but having fallen into decay,

\* [A painter whose portraits nearly equal those of Vandyck and who, as Jamisone, had acquired the style of the school of Rubens, is omitted by Mr. W. This very eminent artist was

JAMES GANDY,

Born 1619. Died 1689.

*Pilkington* observes "that the cause of his being so totally unknown was his having been brought into Ireland by the old Duke of Ormond, and retained in his service. And, as Ireland was, at that time, in a very unsettled condition, the merit and memory of this master would have been intirely unnoticed, if some of his performances, which are still extant, had not preserved him from oblivion. There are at this time, in Ireland, many portraits painted by him of noblemen and rich persons, which are very little inferior to Vandyck, either for expression, colouring or dignity of character ; and several of his copies, after Vandyck, which were in the Ormonde collection at Kilkenny, were sold for original paintings, by him." p. 236, 1st edition. He had a son, William Gandy, settled as a painter, at Exeter, of great talent and eccentric genius, who died in poverty.]

† [*Aubrey*, in his very quaint manner, speaking of Lord Bacon's villa at Verulam, observes, "no question, but that his lordship was the chiefest architect, but he had for his assistant a favourite of his (a St. Alban's man) Mr. . . Dobson (who was his lordship's right hand) a very ingenious person (Master of

he was put apprentice\* to Sir Robert Peake, whom I have mentioned, a painter and dealer in pictures. Under him, though no excellent performer, but by the advantage of copying some pictures of Titian and Vandyck, Dobson profited so much, that a picture he had drawn being exposed in the window of a shop on Snow-hill, Vandyck passing by was struck with it, and inquiring for the author, found him at work in a poor garret, from whence he took him and recommended him to the King. On the death of Vandyck, Dobson was appointed Serjeant-painter, and groom of the privy-chamber, and attended the King to Oxford, and lodged in the high-street almost over against St. Mary's church, in a house where some of his works remained 'till of late years. At Oxford his Majesty, Prince Rupert, and several of the Nobility† sat to him; but the declension of the King's affairs proved fatal to Dobson; he loved his pleasures, and not having

the Alienation office) but he spending his estate luxuriously, necessity forced his son William Dobson, to be the most excellent painter that England hath yet bred." v. ii. p. 229.

\* R. Symonds says he learned most of Old Cleyne.

† The author of the *Abrégé de la Vie des plus fameux Peintres* says, v. ii. p. 117, that Dobson being overwhelmed with business thought of a lucky way to check it. It was, obliging persons who sat to him to pay half the price down; and that he was the first who used this practice. By the swarms of portraits that are left on the hands of his successors, this method is either neglected, or has very little effect!

had time to enrich himself, was involved in debts and thrown into prison, from whence he was delivered by one Mr. Vaughan of the Exchequer, whose picture he drew, and thought it the best of his portraits. He enjoyed this release but a short time; dying at the age of thirty-six, he was buried at St. Martin's October 28, 1646.\* A short life, in which he had promised much excellence. His pictures are thought the best imitations of Vandyck; they are undoubtedly very faithful transcripts of nature. He painted history as well as portrait: and even the latter generally containing more than a single figure, rise almost above that denomination.

Of the first sort, is the Decollation of St. John at Wilton. It is in a good style, but the colouring is raw. The idea of St. John is said to have been taken from the face of Prince Rupert. At Chatsworth is a very particular picture, said to be General Monke, his child, and his mistress, whom he took against the consent of her husband. The man in armour undoubtedly resembles Monke, but the whole piece has the air of a holy family; nor is there any other tradition of any mistress of Monke, but the famous Anne Clarges\* whom he

\* [Vansomer, Vandyck, Dobson, and Ryley, each died before he had attained to his fiftieth year.]

† See an account of her in *Lord Clarendon's history of his life*, in *Ludlow's memoirs*, and in the *Collection of state poems*, vol. i. p. 38.

afterwards married, and who, some say, was a milliner. There are many instances of painters who have deified their mistresses, but the character of the Virgin Mary was never more prostituted, than if assumed by Anne Clarges. Mr. Stanley has a picture extremely like this, by ———. At Albury in Surrey, the seat of the Earl of Arundel, was a picture by Dobson of the woman caught in adultery, with several figures; the heads taken from persons then living, among whom was the poet Cowley. At Chippenham, in Cambridgeshire, formerly the seat of Russel Earl of Orford,\* in one piece are Prince Rupert, Colonel John Russel and Mr. William Murray drinking, and dipping their favour-ribbands in the wine. At Blenheim is a family, by some said to be that of Francis Carter, an architect and scholar of Inigo Jones; by others of Lilly the astrologer, whom Vertue thought it resembled.† The man holds a pair of compasses. I have seen nothing of Dobson preferable to this; there is the utmost truth in it. At Devonshire-house is another family-piece of Sir Thomas Brown, author of *Religio Medici*, his wife, two sons and as many daughters. Mr. Willett, merchant in Thames-street, has a small family-piece of Dr. Hibbard,

\* [Now at Ombresley in Worcestershire. Colonel Russel having thrown up his commission in disgust, P. Rupert and Colonel Murray persuade him to resume it.]

† But Whitlocke says that Lilly had no family.

physician, his wife and five children. The father and mother are particularly well painted. A little boy leans on the father's knee, evidently borrowed from the well-known attitude by Rubens of Sir B. Gerbier's daughter. Two children on the right-hand were certainly added afterwards, and are much inferior to the rest. The dates were probably inserted at the same time. A whole length of Sir William Compton is in the possession of the family. At the Lord Byron's is the portrait of Sir Charles Lucas;\* and at Drayton in Northamptonshire, Henry Mordaunt Earl of Peterborough in armour with a page holding his horse, and an angel giving him his helmet.† A head of the Marquis of Montrose was taken for the hand of Vandyck: in a corner in stone colour is a statue of Peace, on the other side, his helmet. At Mr. Skinner's (Mr. Walker's collection) is a large piece of Prince Charles in armour, drawn about 1638, Mr. Windham, a youth, holding his helmet; at bottom are arms and trophies. I have mentioned a fine head of Vanderdort at Houghton. Dobson's wife, by him, is on the stairs of the Ashmolean museum at

\* [The pictures at Newstead were disposed of by William Lord Byron.]

† The last circumstance may relate to his preservation in the Civil War, in which he was wounded, and made his escape when taken prisoner with Duke Hamilton and Lord Holland. This picture has great merit.



Oxford; and his own head is at Earl Paulett's; the hands were added long since by Gibson, as he himself told Vertue. Charles Duke of Somerset had a picture of an old man sitting, and his son behind him; on this picture was written the following epigram, published by John Elsum among his epigrams on painting, a work I have mentioned before, though of no merit but by ascertaining some particular pictures;

\* Perceiving somebody behind his chair,  
 He turns about with a becoming air :  
 His head is rais'd, and looking o'er his shoulder  
 So round and strong, you never saw a bolder.  
 Here you see nature th'roughly understood ;  
 A portrait not like paint, but flesh and blood :  
 And, not to praise Dobson below his merit,  
 This flesh and blood is quickened by a spirit.

At Northumberland-house, as I have said, is a triple portrait of Sir Charles Cotterel embraced by Dobson, and Sir Balthazar Gerbier in a white wastecoat. Sir Charles was a great friend and patron of Dobson: At Rousham in Oxfordshire, the seat of the Cotterels, are several good portraits by him. Sir Charles Cotterel, when at Oxford with the King, was engaged by his majesty

\* Page 112. It is a thin octavo, printed in 1700, with only his initial letters J. E. Esq. This John Elsum published another piece in 1703 called, *The Art of Painting after the Italian manner*, with practical observations on the principal colours, and directions how to know a good picture; with his name.

to translate Davila's History of the Civil Wars of France; the frontispiece, designed by Sir Charles himself, was drawn by Dobson; it represented Francis II. Charles IX. Henry III. and IV. with two dogs, a popish and protestant cur, fighting before them. This sketch is still preserved in the family, and in 1729 was engraved in London for the history of Thuanus. He etched his own portrait.\*

In a collection of poems called Calanthe is an elegy on our painter.†

\* At Mr. Nicholas's at Horseley is a portrait of Sir Richard Fanshaw, which has been taken for the hand of Dobson; it was painted by one De Meetre; a name unknown to me.

† [Exclusively of Dobson's Works mentioned above, the following are well worthy notice. From the praise which Sir Joshua Reynold's bestowed upon them, they have of late years risen to a much higher degree of estimation, with artists and connoisseurs.

1. His own portrait. Osterley, Burford, Stowe, and Hinton St. George.

2. The same. G. Watson Taylor, Esq.

3. His Wife. Ashmole Museum, Oxon.

4. Sir John Tradescant the younger, his son and daughter and his first wife. Ditto.

5. His second wife. Ditto.

6. Tradescant and Zythepta (a Quaker brewer), his friend. Ditto.

7. Prince Maurice. W. L. Euston.

8. Colonel James Stanyan. Stowe.

9. Inigo Jones. Chiswick.

10. T. Hobbes (the Philosopher) a profile. Chiswick. The Grange.

11. Sir Edward Walker, Garter. Sir G. Nayler, Garter.

## GERARD HONTHORST,

Born 1592. Died 1660,

the favorite painter of the Queen of Bohemia, was born in 1592, at Utrecht, and instructed in painting by Bloemart, but he compleated his studies at Rome, where he stayed several years, and painted many things for Prince Justiniani, and other works, excelling particularly in night-pieces and candle-light.\* On his return he married well,

12. Speaker Lenthal's family. Burford, Oxon.

13. Sir Charles Lucas. Corsham.

14. Killigrew and Carew, a copy. Windsor.

15. Charles the First's head. Stafford Collection. Burford.

16. Prince Rupert, with a proof of his first mezzotinto in his hand, after Rembrandt. Earl of Besborough.

17. Colonel John Russel. Althorp.

18. Algernon, Earl Northumberland. Castle Donington.

19. Henry Rich, Earl of Holland. Skeffington, Leicestershire.

20. Elias Ashmole, Windsor Herald. Museum, Oxford.

21. Thomas Killebrew (small). Corsham.

22. Secretary Thurloe. Mr. Cambridge.

23. Himself with a dog. Mr. Watson Taylor.

24. Sir W. and Lady Hammond. St. Alban's Court, Kent.

25. Sir Nicholas Raynton, Lord Mayor. Enfield, Middlesex.

The author of the *Abrégé*, observes, "Dobson étoit d'une moyenne taille, il avoit un esprit vif, et une conversation amusante qui lui donnoient entrée dans les meilleures compagnies. Il amassa des sommes considerables, dont tout autre auroit sçu profiter." p. 217.]

\* [*Lanzi*, t. ii. p. 165. The most admired of his pictures, were those of Our Saviour taken before Pilate, by torch-light, and a Wedding-supper, in the Florence Gallery. He is allowed



*Engraving of the*

*Author of the*

BERNARD BENTLEY, F.R.S.

Printed by  
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London





and having a fair character, was remarkable for the number of his disciples of rank.\* Sandrart, who was one, says they were twenty-eight at the same time, who each payed him an hundred florins yearly.† But his greatest honour was instructing the Queen of Bohemia and her children,‡ among whom the Princess Sophia§ and the Abbess of

to have been one of the most successful, of the school of Caravaggio.]

\* [Honthorst had acquired considerable fame in early life during his residence in Italy, where he was called only “Gherardo dalle Notte.” Among the more celebrated of his works in foreign collections, are, the Prodigal son, whose mistress is holding a light, now at Munich; Judith, in the Orleans; St. Sebastian; and a Descent from the Cross, in the Cathedral at Ghent. Lucien Buonaparte procured those which were once in the Giustiniani Palace.

† [*Deschamps*, v. ii. p. 102.]

‡ At Cashiobury, Lord Essex’s, is a large picture of the Queen of Bohemia and her [seven] children by Honthorst. The elder sons are killing monsters that represent Envy, &c. The King of Bohemia, like Jupiter, with the Queen again, like Juno, are in the clouds. The head of the Queen (not the latter) is pretty well painted; the rest very flat and poor. [In Charles the First’s collection there were eight large portraits by Honthorst.]

§ *De Piles*. Of the Princess Sophia there is a portrait in a straw hat by Honthorst, at Wilton, natural, but not very good. The other Princess was Louisa Hollandina, who practiced that art with success. Two pictures painted by her were in the collection of her uncle King Charles. See *Catal.* p. 53, No. 70, 71. One of them is at Kensington, Tobit and the Angel in water-colours, but now quite spoiled. There is also an Altar-piece painted in oil by her in the church of the Jacobins

Maubuisson chiefly distinguished themselves. King Charles invited him to England where he drew various\* pictures, particularly one very large emblematic piece, which now hangs on the Queen's staircase at Hampton-court. Charles and his Queen, as Apollo and Diana, are sitting in the clouds; the† Duke of Buckingham under the figure of Mercury introduces them to the arts and sciences, while several genii drive away Envy and Malice. It is not a pleasing picture, but has the merit of resembling the dark and unnatural colouring of Guercino. This and other‡ things he compleated§ in six months, and was rewarded with three thousand florins, a service of silver-plate for twelve persons, and a horse; and though he returned to Utrecht, he continued to paint for

at Paris, with her name to it. In *Lovelace's* *Lucasta* is a poem on Princess Loysa drawing, p. 17 She was bred a protestant, but in 1664 went to Paris, turned catholic, and was made Abbess of Maubuisson. She died in 1709, at the age of eighty-six.

\* There were seven in King James's collection.

† There is another at Kensington of the Duke and Duchess (to the knees) sitting with their two children. The Duke's portrait is particularly good. The Duke had a large picture by Honthorst, representing a tooth-drawer with many figures round him, five feet by seven feet.

‡ Among the *Harleian* MSS. No. 6988, art. 19, is a letter from King Charles to the Duke of Buckingham, in the postscript to which he asks the Duke if Honthorst had finished the Queen's picture?

§ *Sandrart*.

the King. It must have been during his residence here that he drew an admirable half length of Lucy Countess of Bedford now at Woburn: it is painted and finished with the greatest vivacity and clearness. She is in black, leaning on her hand. Mr. West has the portraits of the Marquis of Montrose, of the Princes Rupert and Maurice with his name written to them thus, *G. Honthorst*. Another of their eldest brother Charles Lodowick, Count Palatine,\* is dated 1633. A print of Mary de' Medici is inscribed, *G. Honthorst effigiem pinxit 1633.*† Rubens was a great admirer of Honthorst's night-pieces.‡ The latter

\* In the gallery at Dusseldorp is the story of the Prodigal Son by Honthorst.

† [Rubens upon his being introduced to Honthorst was struck with a great admiration of his peculiar style of colouring. Honthorst had just then made a sketch of Diogenes searching by daylight, in the Forum at Athens, with a lanthorn, for an honest man. Rubens purchased the sketch at a very liberal price; and Honthorst finished it, by representing himself as the cynic philosopher, and Rubens, as the object of his search. This subject he repeated, having varied the portraits. With this incident commenced a very lasting friendship between them.]

‡ [Several of Honthorst's most valuable works have escaped Mr. W's notice:—

A Musician's family, by candlelight. Windsor. This was his presentation picture to Charles I. It is much larger than his usual size, being 5 feet 7 inches, by 5 feet 3 inches.

A Masqued Ball. Althorp.

Peter Denying Christ. Rev. Archdeacon Corbet.

Henry Prince of Orange. W. L. Windsor.

worked for the King of Denmark; the close of his life was employed in the service of the Prince of Orange, whose houses at the Hague, Hounslaerdyck and Reswick were adorned by his pencil with poetic histories. At the last of the three he painted a chamber with the habits, animals, and productions of various countries, and received 8000 florins for his labour. He died at the Hague in 1660. Descamps in his second volume says, that Honthorst brought to England Joachim

William Prince of Orange, his son, a boy, W. L. The same.

Prince Rupert, when young. W. L. The same,

Prince Maurice of Nassau, young. The same.

Elizabeth, Queen of Bohemia, his mother. W. L. Hampton Court.

James Lord Hay, a boy with hat and feather. Petworth.

Honthorst was greatly encouraged by William Earl of Craven; who, according to the anecdotes of those times, had privately married the Queen Dowager of Bohemia, which circumstance will account for the pictures of herself and family by his hand, which still remain at Combe Abbey, Warwickshire.

His own Portrait. The Princes Rupert and Maurice in conversation at a table. James Stuart, Duke of Richmond, with a dog. W. L.

Prince Rupert and Maurice. Ombresley; and Prince Rupert, (dated 1629) at Panmure-house, Scotland.

In the Louvre Gallery, are two portraits (*oval*) of Charles, Louis, and Rupert, Princes Palatine, sons of the Queen of Bohemia.

Honthorst had a pension from King Charles I. of 300*l.* a year, the order for which is dated, May 4th, 1629. He was known only, on the continent, as "Gherardo dalle Notte."}]

Sandrart, his scholar,\* and that the King bespoke many pictures of him; and that for the Earl of Arundel he copied from Holbein, Henry VIII. Sir T. More, Erasmus, and several others; and that he left England and went to Venice in 1627. I find no other authority for this account: not one work of Sandrart is mentioned in King Charles's collection; and what is more conclusive against his having been in England, he takes not the least notice of it himself in the life of Honthorst, though he relates his master's journey to England and his works here, and calls himself one of his disciples.

\* [No better authority can be given than that of *Sandrart* himself. It is mentioned in the life prefixed to his "*Academia*" that he left England in 1627, when he must have been about twenty years of age. He is even minute in his descriptions of the collections at Whitehall and Arundel House; and mentions his delight on having been shewn the latter by Lord Arundel himself. He avows similar obligations to Inigo Jones, at Whitehall. "*Anno 1627, post quam autem Londino vale dixissem,*" p. 241. Speaking afterwards of Horazio Gentileschi he says "*Illo tempore, cum ego Londini essem, pingebat Mariam Magd: pœnitentem.*" Sandrart was an excellent copyist, and so employed himself during his stay in England, which will account for no original picture by him being in the Royal Collection. He is better known by his works on Painting; yet it is certain, that his information is less authentic and satisfactory, than might have been expected from his great opportunities and knowledge. Sandrart was born in 1606, and died in 1683.]



## JOHN VAN BELCAMP



was employed under Vanderdort as a copyer of the King's \* pictures, and was reckoned to succeed. The whole length of Edward IV. in his night-gown and slippers (the face in profile), which hangs over the chimney in the anti-chamber at St. James's, was painted by Belcamp, the face probably taken from the ancient original. In the catalogue of James II. are mentioned pictures of Edward III. the Black Prince, Anne of Denmark, Louis XIII. and of a large stag; Edward III. and the Black Prince are still in an anti-room at St. James's, and that of [Louis XIII.] King of France is perhaps the portrait now at

\* One was of the Queen in small in a piece of perspective, sold at the dispersion of the collection.

Hampton-court.\* At Drayton, the seat of the Lady Elizabeth Germain, in Northamptonshire, are whole lengths of Henry VII. and VIII. copied by Belcamp from the large picture of Holbein, which was burned at Whitehall. When King Charles secretly withdrew from that palace, in the letter which he left for Colonel Whalley were these directions.

“There are here three pictures which are not mine, that I desire you to restore; my wife’s picture in blew sattin sitting in a chair you must send to Mrs. Kirk.† My eldest daughter’s picture copied by Belcam to the Countess of Anglesey;‡ and my Lady Stanhope’s§ picture to Carey

\* [Six copies and originals by him, are mentioned in *Chiffnell’s Catalogue of the Collection of King James II.*]

† Anne Kirk, one of the Queen’s dressers, in which place she carried on a competition against Mrs. Neville. See *Strafford Papers*, vol. ii. p. 73. There is a metzzotinto whole length of Mrs. Kirk from Vandyck.

‡ Mary Bayning, wife of Charles Villiers Earl of Anglesey, nephew of the Duke of Buckingham.

§ Catherine daughter of Thomas Lord Wotton, wife of Henry Lord Stanhope, who died before his father the Earl of Chesterfield. She had been governess to Mary Princess of Orange, daughter of Charles I. and having been very zealous in the King’s service, was after the restoration made Countess of Chesterfield. Vandyck was said to be in love with her, but was so ungallant as to dispute with her on the price of her picture, which he threatened to sell if she would not give him what he demanded. See a letter of Lord Conway to Lord Wentworth in a collection published by Dodsley in two volumes 1754, vol. i. p. 136. It was thought the Lord

Raleigh. There is a fourth which I had almost forgot; it is the original of my eldest daughter, it hangs in this chamber over the board near the chimney, which you must send to my Lady\* Aubigney." At Wimpole in Cambridgeshire the seat of the Earl of Oxford,† which had been Sir Henry Pickering's and before him the seat of the Tempests, were copies by Belcamp of several English heads, remarkable persons in the reigns of Henry VIII. Elizabeth, James, and Charles I. but they were all sold and dispersed with the rest of the Harleian collection.

Belcamp was added by a vote of the Commons June 2, 1649, to the number of trustees for the sale of the King's goods; and the directions for the sale in 1650 are witnessed by him. In one of the pocket books of R. Symonds he is said to be lately dead in 1653.

Cottington would have married her, but that she was in love with Carey Raleigh, Sir Walter's son, mentioned in the text. At last she married Poliander Kirkhoven Lord of Helmfleet in Holland, and died April 9, 1677. There is a whole length print from Vandyck, where by mistake she is called Anne instead of Catherine; the original was bought by Sir Robert Walpole from the Wharton collection.

\* Catherine Howard eldest daughter of Theophilus Earl of Suffolk. She was in love with George Lord Aubigney second son of the Duke of Lenox, and turned catholic to marry him. See *Trafford Papers*, vol. ii. p. 165. She was, secondly, married to James Levingston Earl of Newburgh. There is a half length print of her from Vandyck.

† [Now of the Earl of Hardwick.]

HORATIO GENTILESCHI, [or LOMI,]\*

Born 1563. Died 1647,



a native of Pisa, was disciple of Aurelio Lomi his half brother. After distinguishing himself at

\* [Gentileschi was invited by Vandyck to come to England, and paint ceilings for the palaces of the King and nobility, having distinguished himself in that branch of the art at Genoa and Turin. *Lanzi*, t. i. p. 255. *De Piles' Account* of the ceilings at Greenwich and York-house. One totally, the other now nearly destroyed.

It is observed by *Norgate* (in the MS. already quoted) that "there are four kinds of colouring, generally to be used in story (*historical painting*,) viz. of young infants—of faire virgins—women of middle age—and old men and women of sallow and leather complexions; and with every one of these, the judicious workman will vary his colouring accordingly, to the several complexions; and not like Horatio Gentileschi, whose gray freemason colouringe is all of a tempre, and must serve for all ages and complexions whatsoever."]

Florence, Rome, and Genoa, he went to Savoy, and from thence passing into France, was invited over by the King Charles, who gave him lodgings and a considerable salary, and employed him in his palaces, particularly at Greenwich, in painting cielings.\* Nine pieces, which were in that palace, were sold after the King's death for 600*l.* and are now the ornaments of the hall at Marlborough-house. He worked too for Villiers† Duke of Buckingham at York-House.‡ A cieling from thence was since at the house of Sheffield Duke of Buckingham in St. James's Park. It represented the nine muses in a large circle. He painted too the family of Villiers, and a large picture for him eight feet wide by five high, of a Magdalen lying in a grotto contemplating a skull. At Hampton-court is his Joseph and Potiphar's wife;§ he drew other things for the King and presented him with a book of drawings. Of Lot and his daughters there is a print after him, in which he is called by mistake *Civis Romanus*, engraved by Lucas Vosterman. He made several attempts at portrait painting but with little success, and after residing

\* [His own portrait at Kensington. A ceiling in the garden front of Somerset-house, representing Architecture, Painting, Music, and Poesy." *Norgate MSS.*]

† In that Duke's collection are mentioned two pictures by him of a Magdalen and the Holy family. See the catalogue published by Bathoe.

‡ [A large ceiling at Cobham-house, Kent.]

§ [Joseph holding a tablet, as a companion to the other].



here about twelve years, died at the age of eighty-four, and was buried under the altar in the chapel at Somerset-House. His daughter

### ARTEMISIA GENTILESCHI,

Born 1590. Died 1642,

was also in England, was reckoned not inferior to her father in history, and excelled him in portraits: Her own is in the gallery at Althorp.\* King Charles had several of her works. Her best was David with the head of Goliath. She drew some of the royal family and many of the nobility—but the chief part of her life was at Naples, where she lived splendidly, and was as famous, says Graham,† for her amours‡ as for her painting.§

\* [Likewise in the collection of K. James II.]

† English School, at the end of the translation of *De Piles*.

‡ R. Symondes speaking of Nic. Lanieri, says, “Inamorato d’Artemisia Gentileschi, che pingeva bene.”

§ [There are six of her letters from Naples, between the years 1635 and 1637 to Signor Del Pozzo, *Lettere sulla Pittura*, t. i. 256. In one dated 1637, she inquires after her husband with an indifference which does not indicate much connubial harmony “si servita darmi nuova della vita o morte di mio marito.” She followed her father into England; but passed the greater part of her life at Naples, where she was married to one Pier Antonio Schiattesi. She received instructions from Guido Reni, and studied the style of Domenichino, *Lanzi*, t. i. p. 256. There was a female figure of Fame, of great excellence, by her, in the collection of Charles I.]

## NICHOLAS LANIERE,

Born 1568. Died 1646,

was one of those artists, whose various talents were so happy all as to suit the taste of Charles the First. Lanieri was born in Italy, was a musician, painter, engraver, and understood hands.\* He had great share in the purchases† made for the royal collection,‡ and probably was even employed in the treaty of Mantua. One picture is said expressly in the King's catalogue to have been changed with Mr. Lanieri. His fame was most considerable as a musician. In Ben Johnson's

\* [Nicholas Lanieri was one of the sons of Jerome, who emigrated with his family to England, in the latter part of the reign of Q. Elizabeth. Jerome, the father, belonged to her band of musicians. Mr. Evelyn notices Jerome, another son.—“Old Jerome Lanieri of Greenwich, a man skilled in painting—I went to see his collection of paintings, especially those of Julio Romano, which had *surely been the King's*.—There were also excellent things of Polidoro, Guido, Raphael, Tintoret, &c. Lanieri had been a domestic servant of Q. Elizabeth, and he shewed me her head, an intaglia, in a rare sardonix, cut by a famous Italian, which he assured me was exceedingly like her.” v. i. p. 262.]

† The author of the English School says he put a particular mark on the pictures bought by him for the King, but does not tell us what; it was thus ☼. He marked his own etchings with an L.

‡ R. Symondes says, the Duke of Buckingham once gave Lanieri 500*l.* in gold because he could not get of King James what Lanieri deserved. Another time gave him 300*l.* in gold.



*Lievens. pinx.*

*R. Cooper sculp.*

NICHOLAS LANIER.

LONDON.  
Published by John Major 50, Fleet Street  
Feb<sup>r</sup> 15<sup>th</sup> 1826.



works is a masque performed at the house of the Lord Hay in 1617 for the entertainment of the French Ambassador, the whole masque after the Italian manner, *stylo recitativo*, by master Nicholas Lanieri, who ordered and made both scenes and music.\* He was employed many years afterwards in a very different and more melancholy manner; a vocal composition for a funeral hymn on his royal master, written by Thomas Pierce, was set by Lanieri.† It was in this capacity that he had a salary of 200*l.* a year. The patent is dated July 11, 1626.‡ He had besides the office of closet-keeper to the King. As a painter he

\* [Lanieri's greatest excellence was music. As a painter he would not have merited a place among English artists. He gave a fantastic portrait of himself (or rather of Jerome his father) of his own design and performance, to the Music-school at Oxford, where it is still seen. In his right hand he has placed a skull, in the mouth of which is a label, containing a canon of his own composition. In his musical compositions he was assisted by Ferabosco. The masques are preserved in the works of Ben Jonson. *Hawkin's Hist. Music*, v. iii. p. 380. Lanieri was a connoisseur in painting, and was employed by Charles I. to procure pictures from the continent. He was a complete courtier and much associated with Vandyck, whose portrait of him here engraved, was most excellent. When the Royal collection was put up to sale, he bought all that he could; and deposited for concealment in his father's apartments in Greenwich palace, where Evelyn saw them, in 1652. He was not scrupulous in the acquirement of them from the spoils of his royal master.]

† *Wood's Athenæ*, vol. ii. p. 862.

‡ See *Rymer's Foedera*.



drew for Charles a picture of Mary, Christ, and Joseph; his own portrait \* done by himself, with a palette and pencils in his hand; and musical notes on a scrip of paper is in the Music-school at Oxford. There is a print of him, painted by John Lyvvyus,† and engraved by Vosterman, and another portrait of him at the late Sir Andrew Fountain's at Narford in Norfolk.‡ On one of the plates which he etched himself,§ he has put in Italian, *done in my youthfull age of 74*. At the sale of the King's goods he gave 230*l.* for four pictures. His brothers Clement and Jerome|| were likewise purchasers. In one of R. Symonds's pocket-books is this memorandum,—

“When the King's pictures came from Mantua, quicksilver was got in amongst them and made them all black. Mr. Hieronymo Laniere told me

\* There was another portrait of him and of Isaac Oliver in one piece in the collection of James II. See the catalogue published by Bathoe.

† [Lievens.]

‡ [In the sale of Charles the First's pictures, “A piece of Mich. Laniere, to the knees, by A. Vandyck, 10*l.* purchased by himself.” Afterwards at the Grange.]

§ Mr. Rose the jeweller had all the plates for a drawing-book by Laniere, etched by himself. It is called, “*Prove primo fatte à l'acqua forte da N. Laniere à l'eta sua giovanile di sessanta otto anni, 1636.*” Another small book he intituled, “*Maschere delin. da J. Romano, ex coll. N. Laniere, 1638.*”

|| There was also a John Laniere, I suppose son of one of the brothers, who set two ballads of Lovelace. See his *Lucasta*, p. 3. 43.

that to cleanse them, first he tried fasting spittle, then he mixt it with warm milk, and those would not do. At last he cleansed them with aqua-vitæ alone, and that took off all the spots; and he says 'twill take off old varnish.\*

Nicholas died at the age of 78, and was buried in St. Martin's, Nov. 4, 1646.

## FRANCIS WOUTERS



of Lyere, was born in 1614, and bred in the school of Rubens, but chiefly practiced in landscape, to which he added small naked figures, as

\* Lanieri seems to have been an adept in all the arts of picture-craft; Sanderson speaks of him as the first who passed off copies for originals, by tempering his colours with soot, and then by rolling them up, he made them crackle and contract an air of antiquity. *Graphice*, p. 16.

Cupids, Nymphs, &c.\* He was much in favour with the Emperor Ferdinand II. but coming to England with the Ambassador of that Prince in 1637, his pictures pleased at court, and he was made chief painter to the Prince of Wales, afterwards Charles II. In a MS. catalogue of King Charles's pictures he is said to have painted a cieling with Hercules and other Gods, in a room there called, the Contractor's room, but in which palace is not specified.† On the misfortunes of the royal family he retired to Antwerp, where in 1659 he was shot by the accidental discharge of a gun. There is an epitaph on him in De Bie's Gulden Cabinet. A large print after Titian, engraved by Hollar in 1650, is dedicated to Wouters.

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### WEESOP

arrived here in 1641, a little before the death of Vandyck, of whose manner he was a lucky imitator, and had the honour of having some of his pictures pass for that master's. He left England in 1649, saying, "He would never stay in a country where they cut off their King's head and were not ashamed of the action." It had been

\* [This account of Wouters is translated from *Deschamps*, t. ii. p. 231.]

† In the catalogue of James II. are mentioned three landscapes and the story of St. Sebastian, by Wouters, and in Sir Peter Lely's, a landscape with figures.

more sensible to say, he would not stay where they cut off the head of a King that rewarded painters, and defaced and sold his collection. One John Weesop, probably his son, was buried in St. Martin's in 1652.

### JOHN DE CRITZ

has been mentioned in the former volume. Though Serjeant-painter to Charles I. he may more properly be called a retainer to the arts than a professor. His life is to be collected rather from office-books than from his works or his reputation. Yet he was not ignorant. I have two sketches of heads drawn by him with a pen, that are masterly. Vertue saw many more in the hands of Murray the painter who was scholar of a son or nephew of De Critz, who, according to Murray, painted bravely scenes for masks. Among those drawings was a sketch from a picture of Sir Philip Sidney,\* then at the house of De Critz, and now in the possession of Lord Chesterfield.† At Oatlands he painted a middle

\* In the Earl of Oxford's library was a copy of Holland's *Heröologia*, in which in an old hand, supposed to be done immediately after the publication of the book in 1618, was written where every picture was from which the prints were taken. That of Sir Philip Sidney is the same with Lord Chesterfield's, and under was written, *at Mr. De Critz's*—strong evidences of this being a genuine picture. [This most curious book is now in the British Museum.]

† [Evelyn's diary. "At Wilton, richly gilded and painted with story, by De Critz," v. ii.]

piece for a cieling, which on the dispersion of the King's effects was sold for 20*l*. In 1657 he painted the portrait of Serjeant Maynard with a paper in his hand. In a book belonging to the board of works was a payment to John De Critz for repairing pictures of Palma and the Cæsars of Titian. 'This was in 1632. Among the annuities and fees payable out of the customs in the port of London in that reign was a payment to John De Critz his Majesty's serjeant-painter, for his annuity at 40*l*. a year due to him for one year ended at Michaelmas 1633. And in a wardrobe account, lost in the fire in the Temple, was this entry; "To John De Critz serjeant-painter, for painting and gilding with good gold the body and carriages of two coaches and the carriage of one chariot and other necessaries, 179*l*. 3*s*. 4*d*. anno 1634." If this bill should seem to debase the dignity of serjeant-painter, it may comfort the profession to know that Solimeni, who was inferior to no painter of any age in vanity, whatever he was in merit, painted a coach for the present King of Spain, when King of Naples, which cost 12,000*l*. Indeed I can produce no precedent of any great master who painted and gilded barges, as serjeant De Critz appears to have done by the following paper, a memorandum in his own hand:

"John De Critz demaundeth allowance for these parcells of Worke following, viz. For repayreing, refreshing, washing and varnishing the



whole body of his Majesty's privy barge\* and mending with fine gould and faire colours many and divers parts thereof, as about the chaire of state, the doores, and most of the antiques about the windowes, that had bene galled and defaced, the two figures at the entrance being most new coloured and painted, the Mercury and the lion that are fixed to the sternes of this and the row barge being in several places repayred both with gould and colours, as also the taffarils on the top of the barge in many parts gilded and strowed with fayre byse. The two figures of Justice and Fortitude most an end being quite new painted and gilded. The border on the outside of the bulk being new layd with faire white and trayled over with greene according to the custom heretofore—and for bayng and colouring the whole number of the oares for the row barge being thirty-six.”

On the other side of this scrap of paper is another bill. “For several times oyling and laying with fayre white a stone for a sun-dyall opposite to some part of the King and Queen's lodgings, the lines thereof being drawn in severall

\* In the court-books at Painter's-hall there is a letter to the company from the Earl of Pembroke, directing them to appoint certain persons of their hall to view the King's and Queen's barges lately beautified, painted, and gilded by De Creetz, serjeant-painter, and give an estimate of the work, which they did of 280*l.* and some other expences.

colours, the letters directing to the howers gilded with fine gould, as alsoe the glory, and a scrowle gilded with fine gould, whereon the number and figures specifying the planetary howers are inscribed; likewise certain letters drawne in black informing in what part of the compasse the sun at any time there shining shall be resident; the whole worke being circumferenced with a frette painted in a manner of a stone one, the compleat measure of the whole being six foote."

At bottom of each of these bills are the sketches of heads I mentioned. De Critz and others were buyers of the King's goods to the value of 4999*l*. Rich. Symonds says that at De Critz's house in Austin-fryars were three rooms full of the King's pictures. Emanuel De Critz\*, brother or son, was one of the petitioners to the council of state for the delivery of the goods they had purchased, which had been detained by Cromwell. Thomas de Critz, brother of John, was a painter too, and superior, said Murray, to his brother. One of the name was mace-bearer to the house of parliament. A head of one Oliver De Critz, with a paper in his hand, is in the museum at Oxford. John De Critz had a scholar called Le Meuse, who was born at Antwerp.

\* [*Aubrey* says that Emanuel de Critz was Sergeant-painter to King Charles I.]

ADRIAN HANNEMAN,



Died 1680,

was born at the Hague, and painted both history and portraits, having studied under one Ravestejn, but more from the works of Vandyck, of whose airs of heads Vertue thought him the best imitator. He made love, as is said before, to the neice of Cornelius Jansen though without success, and drew that painter, his wife and son.\* He came to England in the reign of King Charles, and for some time worked under Mytens, and continued here sixteen years. Returning to Hol-

\* [In James the Second's collection were eight portraits by him.]

land, he became the favourite painter of Mary Princess of Orange. There is a picture of her and the Prince in armour at Lord Strafford's at Wentworth-castle, painted, I believe, by Hanneman. At Windsor, a portrait\* of the Duke of Hamilton: at Worksop, the Duke of Norfolk's, a picture of kettles and utensils. Sir Peter Lely had a man playing on a lute two feet ten square. In the library belonging to the cathedral of Lincoln, the portrait of one Honeywood, whose mother lived to see three hundred and sixty-five of her own descendents. There is a print of Charles II. painted before his restoration by Hanneman, engraved by Hen. Danckers at the Hague; and at General Compton's Vertue saw one done by Hanneman at the same time. He† painted in the chamber of the States at the Hague; and for the Heer Van Wenwing two usurers counting their money;‡ while he worked

\* There were five other portraits of the royal family by him in the collection of James II. See the Catalogue.

† English School.

‡ [*Deschamps* (v. ii. p. 187) mentions that he painted for the States of Holland an emblematical subject of Peace, represented by a beautiful young female habited in white satin, seated on a throne. As an instance of Dutch liberality worthy of record, the living model was presented with a gratuity of a thousand florins; "comme si c'eut été encore trop peu pour ses graces, que d'être éternisée par un pinçeau aussi célèbre." What gallant Burgomasters! At Mr. Watson Taylor's sale, (1825) a portrait of Hanneman by himself was sold for seventy

on this he wanted a sum himself, which he borrowed of the person who had ordered the picture, and which when it was finished, Wenwing would have deducted, but Hanneman told him that all the gold he had borrowed was put into the picture, and was what the misers were counting. He died about 1680. His son called William, was buried in St. Martin's in 1641.

There were several other painters here in the reign of Charles, who were so inconsiderable, or of whom I find so little, that I shall mention them very briefly.

Cornelius Neve\* drew the portraits of Richard Lord Buckhurst and Mr. Edward Sackville in one piece in 1637. It is at Knowle. No. 73, in the picture-gallery at Oxford is painted by him, where he is called a celebrated painter. In 1664 he drew the portrait of Mr. Ashmole in his herald's coat.†

K. Coker, painted a head of Colonel Massey, preserved at Coddington in Cheshire.

guineas. In his carnation tints he very exactly imitated his master Vandyck, by the delicacy of his pencil, and knowledge of chiaro-scuro.]

\* [Himself, wife, and a boy, and another of eight of their children, at play, are at Petworth. Neve was employed for family groups, with children.]

† Ashmole's Diary, p. 39.



Mathew Goodricke or Gothericke, is mentioned as a painter in one of the office books of that reign.

In the inventory of the pictures at Oatlands was a view of Greenwich by Stalband;\* and in Mr. Harene's sale 1764, was an octagon landscape with the story of the Centurion, by the same hand; something in the manner of Paull Brill, but the colours exceedingly bright and glaring. And in another catalogue of the King's pictures was a prospect of Greenwich by Portman.

Mr. Greenbury is mentioned in the catalogue† of the King's collection for copying two pictures of Albert Durer by the direction of the Lord Marshal. Probably he was one of Lord Arundel's painters.

Horatio Paulin lived chiefly in Holland. He came to England, went to Hamburgh, and thence to the Holy-Land. Rotiere agreed to go with him but was discouraged. Descamps‡ expresses surprize, "that pious painters should have exhibited to the public very licentious pieces and scandalous nudities." But by the account which

\* His head is amongst those engraved after Vandyck.

† Page 173.

‡ Page 151, vol. iii.

he has given of Horatio Paulin, he seemed to present himself with a very easy solution of this paradox. Paulin set on foot a kind of promiscuous crusado to the Holy-land; they were stored with crosses, relicks, &c. and on the road made many proselytes of both sexes. A baker's wife in particular was so devout that she thought it a meretorious action to plunder her husband of his plate, that she might equip herself for the pilgrimage. When the caravan was furnished by theft, one may easily conceive why it's apostle painted indecent altar-pieces.

Povey lived in this reign, and painted a head which was in the possession of Mr. Leneve, Norroy.

One Hamilton, an Englishman, is mentioned by Sandrart\* as excelling in painting birds and grapes, and doing several things for the Elector of Brandenburg.

Edward Bower drew the portrait of Mr. Pym; an equestrian figure of General Fairfax, and John Lord Finch of Fordwich: The two last were engraved by Hollar.

Holderness drew the picture of an old woman

\* Page 384.

with a skull, which was in the collection of Villiers Duke of Buckingham.

T. Johnson made a draught of Canterbury in 1651, which hangs on the stairs of the library belonging to the cathedral.\*

Reurie is mentioned by Sanderson† as a painter in little, in 1658.

### FRANCIS BARLOW

was of more note than the preceding artists. He‡ was born in Lincolnshire, and placed with one Sheperd, a face painter; but his taste lay to birds, fish and animals, in which he made great figure, though his colouring was not equal to his designs—consequently, which is not often the case, the prints from his works did him more honour, than the works themselves, especially as he had the good fortune to have some of them engraved by Hollar and Faithorn.§ There are six

\* [To this list of very obscure painters, the Editor can make no addition, worthy insertion, from any research. None of them probably attained even to mediocrity; and were recorded by name only, in Vertue's note-books.]

† In his *Graphice*.

‡ See English School.

§ The title to one of his books, in which some are etched by Hollar, is, “*Diversæ Avium species studiosissimè ad vitam delineatæ per Fran. Barlow ingeniosissimum Anglum pictorem. Guil. Faithorn excudit 1658.*”

books of animals from the drawings of Barlow, and a set of cuts for Æsop's Fables. Some ciellings of birds he painted for noblemen and gentlemen in the country; and he drew some of the monuments in Westminster-abbey, designed for an edition of Mr. Keep's history of that cathedral. Mr. Symonds says he lived near the Drum in Drury-lane, and received eight pounds for a picture of fishes. He once painted a half length of General Monke; and the herse was designed by him, as was expressed in the Lord Chamberlain's warrant to Sir Christopher Wren to prepare timber for it at Monke's funeral. I have a curious long roll, engraved by White, exhibiting the ceremonies and procession of that magnificent interment, with a full description of it; the frontispiece is well designed by Barlow. It is remarkable that forty gentlemen of good families submitted to wait as mutes with their backs against the wall of the chamber where the body laid in state, for three weeks, waiting alternately twenty each day. Barlow, though inheriting a large sum of money from a friend, died poor so lately as 1702.

\* At Clandon, Lord Onslow's, are five pieces by Barlow.

## SIR TOBY MATTHEWS,



one of those heteroclite animals who finds his place any where. His father was Archbishop of York, and he a Jesuit. He was supposed a wit, and believed himself a politician. His works are ridiculous, and his greatest success was a little mischief in making converts.\* The famous Coun-

\* On the Lady Newburgh being converted to popery, Lord Conway writes thus to the Earl of Strafford, "The King did use such words of Wat. Montagu and Sir Tobie Matthew, that the fright made Wat keep his chamber longer than his sickness would have detained him; and Don Tobiah was in such perplexity that I find he will make a very ill man to be a martyr; but now the dog doth again wag his tail." *Strafford Papers*, vol. ii. p. 125. It seems in this business Matthews was unjustly accused; the conversion had been made by the Duchess of Buckingham and Signor Con, the Spanish resident, p. 128.



tess of Carlisle, as meddling as Matthews, and as affected, was the object of his adoration. He drew a character of her,\* which commends her so impertinently, that with scarce straining, it might pass for a satire. For instance, he says, “She has as much sense and gratitude for the actions of friendship as so extreme a beauty will give her leave to entertain; and that although she began to be civil to people at first, she would rather show what she could do, than let her nature continue in it, and that she never considered merit in others but in proportion as they had any to her. That she affected particularity so much, that you might fear to be less valued by her for obliging her; that she had little religion, was passionate, could suffer no condition but plenty and glory, was fickle, and gay only out of contradiction because her physicians had told her she was inclined to melancholy”—with a heap of such nonsense—in short, I believe, no proud beauty was ever so well flattered to her own contentment. Mr. Garrard, master of the Charterhouse, a man of more sense and more plain sense than Matthews, has drawn this Lady’s character in fewer words, and upon the whole not very unlike Sir Toby’s picture; “My Lady Carlisle will be respected and observed by her superiors, be feared by those that will make themselves her equals, and will not suffer herself to be beloved

\* See this character prefixed to his letters.

but of those that are her servants."\* Sir Toby Matthews's title to a place in this work † depends singly upon a letter from the Duchess of Buckingham to the Duke, ‡ in which she tells him she had not yet seen the picture which Toby Matthews had drawn of the Infanta and sent over. Vertue adds that he had some small skill in limning; otherwise I should have concluded, that he had only drawn the Infanta's portrait in the same fantastic colours which he had employed on Lady Carlisle. § However as it is not foreign to

\* *Strafford Papers*, vol. i. p. 163.

† [Mr. W. first suspected, and afterwards proved, that Sir Toby Matthews had not the slightest pretension to be included in these Memoirs. He was a trifling courtier, affected to be a politician, after he had been converted by Father Parsons and become a Jesuit, but, was too insignificant to serve any cause. Suckling in the Session of the Poets, says that he was always "whispering nothing in somebody's ear." No unusual character!]

‡ *R. Symondes* says, Mr. Gage, Sir Thoby Matthewes, Mr. Fl—ill were buyers of pictures for the Duke of Buckingham.

§ That I guessed right, and that the portrait of the Infanta was only a description of her person, is evident from a letter written to King James by Prince Charles and the Duke of Buckingham from Spain, in which they tell him that "Pretty little Toby Matthews comes to intreat us to deliver *this letter* to your Majesty, which is, as he calls it, a picture of the Infanta's, drawn in black and white. We pray you let none laugh at it but yourself and honest Kate (the Duchess of Bucks.) He thinks he has hit the nail of the head, but you will find it the foolishhest thing that ever you saw." *V. Miscellaneous State-papers*, published by Lord Hardwicke, 1778, vol. i. p. 423.

the design of this work to throw in as many lights as possible on the manners of the several ages, I did not unwillingly adopt Vertue's mistake, if it is one. Whoever desires to know more of this person, will find his life in the *Athenæ Oxonienses*. But I have not yet done with these motley characters; the King's taste made his court affect to be painters and virtuosi; among these was

### SIR JAMES PALMER,

often mentioned in the catalogue of the royal collection; in which he sold, gave, and painted pictures.\* Of the latter was a piece† of Tarquin and Lucretia copied from Titian. Another, the feast of Bacchus, was delivered to him by the King's own hands, to be copied in tapestry at the manufacture in Mortlack. He had lodgings in the tennis-court at Whitehall, and is often mentioned as a domestic servant.‡ He was the person sent to Richard Atkyns for the picture in which the King distinguished two different painters; and Mr. Garrard in a letter to Lord Strafford

\* [The royal collection was distributed amongst his servants, as well as purchasers, at unfair prices. Sir J. Palmer had availed himself of the opportunity. His collection was sold by auction, April 20, 1689. *Gazette*.]

† Page 52; for the others see p. 10, 53, 84, 115, 137, 159.

‡ He was Chancellor of the Garter, and married Katherine, eldest daughter of William Lord Powys, widow of Sir Robert Vaughan, and was father of Roger Palmer Earl of Castlemain, husband of the Duchess of Cleveland.

dated Jan. 9, 1633, says, "I had almost forgot to tell your Lordship that the diceing-night the King carried away in James Palmer's hat 1850 pieces.\* The Queen was his half and brought him that good luck; she shared presently 900." In Stone's accounts, from which I have given some extracts above, is mention of a monument for Palmer's wife. If these men add no great ornament to our list, it will at least be honoured by our next; the Hogarth of poetry was a painter too; I mean

### SAMUEL BUTLER,

the author of *Hudibras*. In his life prefixed to his works we are told, "That for his diversion he practiced music and painting. I have seen, adds the writer, some pictures said to be of his drawing† which remained in that family (of Mr.

\* [Palmer was the King's personal friend and cicerone, with whom he delighted to converse.]

† [Dr. *Johnson* remarks, that "his amusements were musick and painting, and the reward of his pencil was the friendship of the inimitable Cooper." *Works*, v. ix. p. 185. The assertion of *Aubrey*, who was personally intimate with both of them, deserves attention. "He employed his time much in painting and musique. He was thinking once to have made it his profession. His love to, and skill in painting, made a great friendship between him and Mr. Samuel Cooper, the prince of limners of this age." v. ii. p. 262. Dr. *Nash* has printed his opinion of Butler's proficiency as a painter, to which, from what appears in his caustic *History of Worcestershire*, it is certain, that the said history is very notoriously deficient in all that belongs to the arts. He tells us (from his

Jeffery's)\* which I mention not for the excellency of them, but to satisfy the reader of his early inclinations to that noble art ; for which also he was afterwards entirely beloved by Mr. Samuel Cooper, one of the most eminent painters of his time."

## FRANCIS CLEYN



Died 1658,

was a painter in a different style from any we had own knowledge) "In 1774, some pictures said to have been by Butler, at Earl's Croome (Lord Coventry's), were used to stop up windows and save the tax:—indeed *they were fit for nothing else.*" *Worcestershire*, v. ii. p. 391.

However promising his early talent and inclination might have been for the profession of a painter, he must have relinquished it for other pursuits. Mr. W. has in several other instances admitted names, as of English painters, who, from no existing evidence, had ever extended the practice *professionally*, or for more than the gratification of themselves and friends.]

\* Several are actually extant in the possession of a person in Worcestershire.



seen here; for which reason, though he arrived earlier than many I have mentioned, I reserved him 'till I had dispatched the performers in oil. He was born at Rostock, and retained in the service of Christian IV. King of Denmark, but the excellence of his genius prompted him to the search of better models than he found in that northern climate. He travelled to Italy and stayed there four years; it was at Rome, I suppose, he learned those beautiful grotesques, in which he afterwards shone. At Venice he became known to Sir Henry Wotton, and Sir Robert Anstruther recommended him to Prince Charles. He arrived while the Prince was in Spain, but notwithstanding was graciously received by King James, who mentions that circumstance in a Latin letter that he wrote to the King of Denmark, desiring leave to detain Cleyn in England, though with a permission to return first to Copenhagen and finish a work he had begun there, and promising to pay the expense of his journey. The letter is preserved by Fuller.\* The request was granted, and Cleyn returned to London at the end of the summer. The King had just then given two thousand pounds towards Sir Francis Crane's new manufacture of tapestry at Mortlack.† They had worked only after old patterns; Cleyn was placed there, and gave designs both in history and grotesque, which carried those works

\* In his *Worthies of Surrey*, p. 77.

† [Established in 1619. See *Sir Francis Crane*, v. ii. p. 53.]

to singular perfection. It appears by King Charles's catalogue that five of the cartoons were sent thither to be copied by him in tapestry.\* His pension is recorded by Rymer.† " Know yee that we do give and graunt unto Francis Cleyne a certain annuitie of one hundred pounds by the year

\* [The tapestry in the Vatican, was wrought at Arras, from the well-known designs of Raffaele, by command of Leo X. at an expense of 7000 crowns of gold. They were carried off, when Rome was plundered by the Spanish army in 1527, but Montmorenci, the French General, found and restored them to their former station. They were again taken away when the French seized the government of Rome, and purchased by Pius VII. the late Pope.

The object which Charles the First had in view, when he purchased the seven Cartoons, was to supply the manufacture of tapestry at Mortlake with subjects, which were of a higher character of art than those which the talents of Cleyne could invent. Rubens was himself employed by the King in painting sketches of the history of Achilles (already noticed) to be copied in tapestry at Mortlake.

There is evidence that some of these Cartoons were actually copied there, and that they are still preserved; probably at Petworth. At Lord Shrewsbury's (Heythorp, Oxfordshire) are four pieces of tapestry from designs by Vanderborcht, representing the four Quarters of the World, expressed by assemblages of the natives in various habits and employments, excepting Europe, which is in masquerade, wrought in chiaro-scuro, which are certainly from the Mortlake manufactory. These pieces of tapestry were usually sent, as finished, to the Royal palaces. Archbishop Williams gave 2400*l.* for the four Seasons. At Redlinch, Lord Ilchester has a suit of Crane's manufactory of the Seasons, with figures in the habits of the Court of Francis I. A gentleman and lady who ride together hawking.]

† Vol. xviii. p. 112.

during his natural life." He enjoyed this salary 'till the civil war; and was in such favour with the King and in such reputation, that on a small drawing of him in Indian ink about six inches square, which Vertue saw, he is called, "*Il famosissimo pittore Francesco Cleyn, miracolo del secolo, e molto stimato del re Carlo della gran Britania, 1646.*" Cleyn was not employed solely in the works at Mortlack; he had a house near the church in Covent-garden, and did several other things for the King and Nobility. At Somerset-house he painted a cieling of a room near the gallery with histories and compartments in gold. The outside of Wimbledon-house he painted in fresco. Bolsover in Nottinghamshire, Stone-park in Northamptonshire, and Carew-house at Parson's-green (since Lord Peterborough's) were ornamented by him. There is still extant a beautifull chamber adorned by him at Holland-house, with a cieling in grotesque, and small compartments on the chimnies, in the style and not unworthy, of Parmegiano. Two chairs, carved and gilt, with large shells for backs, belonging to the same room, were undoubtedly from his designs; and are evidences of his taste. A letter from Lord Cottington to Lord Strafford,\* describing the former's house at Hanworth, mentions Cleyn, though not by name: "There is a certain large low room made under the building

\* Strafford Papers.

with a fountain in it, and other rare devises, and the open gallery is all painted by the hand of a second Titian. Aug. 1629." In King Charles's catalogue is mention of four patterns for the great seal, drawings on blue paper by Cleyn.\* He made designs for various artists; particularly for several of Hollar's plates to Virgil and Æsop:† for these he received fifty shillings a piece. There are two small books of foliages from his drawings; one containing six small slips with animals in grotesque; the other, in five slips, of the senses; and the initial letters of his name F. C. inv. 1646. And two books for carvers, goldsmiths, &c. containing twenty-five plates. It is however uncertain whether these and a few other plates of the same kind are not by his son, who had the same christian name, and imitated his father's manner. Such is a title-page to *Lacrymæ Musarum*, elegies on the Lord Hastings, who died in 1650, the day before he was to have been married. Also, seven plates of the liberal arts, about four or five inches square, prettily designed and neatly etched. On a small print of the father, etched by the son, Mr. Evelyn wrote, "A most pious man, father of two sons, who were incomparable painters in miniature; all died in London." By the register of Mortlack it appears that he had

\* I am informed that some drawings by Cleyn are in the possession of the Earl of Moray in Scotland.

† [Designs marked with his name for the different books of Ovid's *Metamorphoses* translated by G. Sandys, Oxford, 1632.]

three sons; Francis born in 1625, who died and was buried at Covent-garden October 21, 1650. Charles and John;\* and two daughters, Sarah and Magdalen. He had another daughter, probably born in London, and called Penelope. Vertue saw a miniature, like Cooper's manner, but not so well, of Dorothea, youngest daughter of Richard Cromwell, aet. 4, 1668, with these letters, P. C.

\* [Saunderson (*Graphice*, p. 20) means the father, Francis Cleyne, when he says that "John Baptiste Cleyne, for his excellent designs, for those rare tapestry works wrought at Mortlake will eternize his aged body." Evelyn (*Sculptura*, p. 101.) "Of our own countrymen these eight or ten drawings by the pen of Francis and John Cleyne (two hopeful, but now deceased brothers) after those great cartoons of Raffaele, containing the stories of the Acts of the Apostles, where, in a fraternal emulation, they have done such work as was never exceeded by mortal man, either of the former or the present age; and worthy they are of the honour his Majesty has done their memories, by having purchased these excellent things out of Germany, whither they had been transported." In Charles the First's collection, in a little book, "six drawings upon blew paper, which were done for patterns for the great seal by F. Cleyne; and two more by Hoskins." *Bathoe*, p. 75. *Norgate*, (MSS.) observes, "I cannot omit six rare pieces of F. Cleyne of the story of Hero and Leander most accurately, and with the excellent landscape of Sestos and Abydos, the Hellespont Temple of Venus, &c. by him layd downe in water-colours to the life; and these were wrought in rich tapestry in silk and gold, with bordures and compartments in chiaro-scuro of the same hand, alluding to the story. These rich hangings were lately seen in the Louvre at Paris, shamefully abused by the French, who from pure love of the rich gold embost worke, have cut out large thongs of another's leather. Of this French barbarity I was an eye witness to my griefe."]



which he thought signified Penelope Cleyn.\* In the catalogue of plates and prints exhibited to sale by Peter Stent 1662, was a book of grotesques in ten plates; Francis Cleyn inv. et sculpsit.† Cleyn, besides his own sons, instructed Dobson; and died himself about 1658. Mr. English,‡ a painter who died at Mortlack in 1718, had a picture of Cleyn and his wife and several of his designs for tapestries, all which came to Mr. Crawley of *Hempsted* Hertfordshire. Richard Symonds in one of his pocket-books mentions another piece of Cleyn and his family by candle-light, and a copy by the son of a sacrifice from Raphael, which was in the royal collection, and a drawing on coloured paper. At Kensington I have lately found a picture which I do not doubt is of Cleyn's hand. It represents Christ and Mary in a chamber, the walls and windows of which are painted in grotesque. Different rooms are seen through the doors; in one I suppose is Martha employed in the business of the family. There is merit in this piece, particularly in the perspective and grotesques, the latter of which, and the figures in the manner of the Venetian school, make me not hesitate to ascribe it to this master.

\* At Burleigh is a head of Cecil Lord Roos, 1677, with the same letters.

† There is a plate with six heads prefixed to Dr. Dee's book printed in 1659, with Fran. Cleyn invent.

‡ He etched a small print from Titian, Christ and the two Disciples at Emaus.

## JOHN HOSKINS.

For the life of this valuable master, I find fewer materials\* than of almost any man in the list who arrived to so much excellence. Vertue knew no more of him than what was contained in Graham's English School, where we are only told "that he was bred a face-painter in oil, but afterwards taking to miniature, far exceeded what he did before; that he drew King Charles, his Queen and most of the court,† and had two considerable disciples, Alexander and Samuel Cooper, the latter of whom became much the more eminent limner." Hoskins, though surpassed by his scholar, the younger Cooper, was a very good painter; there is great truth and nature in his heads; but the carnations are too brickly, and want a degradation and variety of tints. I have a head of Serjeant Maynard by him, boldly painted and in a manly style, though not without these faults; and another good one of Lord Falkland, more descriptive of his patriot melancholy than the common prints; it was in the collection of Dr. Meade.‡ There is indeed

\* There is not even a portrait of him extant. ["For limning and water-colours, Hoskins and his son, the next modern since the Hilliards; those pieces of the father's (if my judgement faile not,) incomparable." *Saunderson*.]

† [Charles the First had nine of Hoskins's miniatures, his best works, some of which were copies from Holbein and Vandyck. *Bathoe*, p. 36.]

‡ At Burleigh is a portrait of David Cecil, son of John

one work of Hoskins\* that may be called perfect; it is a head of a man, rather young, in the gown of a master of arts, and a red satten waist-coat. The clearness of the colouring is equal to either Oliver; the dishevelled hair touched with exquisite freedom. It is in the possession of Mr. Fanshaw, but not known whose portrait. Vertue mentions a son of Hoskins of the same name, and says, that this mark  distinguishes the works of the father from those of the son, which have I. H. simply. I meet with no other hint of a son of that name except in Sanderson, who barely names him.† One Peter Hoskins is entered into the registers of Covent-garden as buried July 1, 1681. Hoskins the father was buried in that church Feb. 22, 1664. In the Catalogue of King Charles‡ are mentioned two drawings by Hoskins for the great seal. Colonel Sothby has a head of Sir Benjamin Rudyard by

Fourth Earl of Exeter, by Frances, daughter of the Earl of Rutland; it is dated 1644; and another of Sir Edward Cecil, afterwards Viscount Wimbledon.

\* Since the first edition of this book I have seen another at Burleigh, scarce inferior. It is the profile of a boy, in brown, holding in one hand a play-thing like castanets. It is admirably natural.

† Page 20. In the same place he speaks in the like transient manner of a son of Hilliard.

‡ Page 75. [Collections of Miniatures by the Olivers, Hoskins, and Cooper, are still extant in the cabinets of our nobility; and particularly at Strawberry-hill, Burleigh, Woburn Abbey, Ham House, &c.]

him, and a profile, which Vertue thought might be Hoskins himself. Prefixed to Coryat's Crudities is a copy of verses with his name to them.

### ALEXANDER COOPER

was nephew of Hoskins, and with his brother Samuel, of whom an account will be given in the ensuing volume, was instructed in water-colours by their uncle. Alexander painted landscapes in this manner as well as portraits. At Burleigh is the Story of Acteon and Diana by him. He went abroad, resided some time at Amsterdam, and at last entered into the service of Queen Christina.

### ANNE CARLISLE,

a paintress, admired for her copies (it is not said whether in oil or miniature) from Italian masters. Graham\* says, she was in such favour with King Charles, that he presented her and Vandyck with as much ultramarine at one time as cost him above five hundred pounds. If her share was near equal, I should suppose she painted in oil. It would be a very long time before the worth of 200*l.* in ultramarine could be employed in miniatures. Vertue mentions her teaching a lady to paint, whose picture she drew standing behind her own; herself was sitting with a book of drawings in her lap;

\* English School. [*Saunderson* among the female painters of his time, mentions "that worthy artist Mrs. Carlisle" p. 20.]







*Thomson*

THE  
LIFE OF  
JAMES MONTGOMERY  
BY  
JAMES MONTGOMERY

and he adds, that many pieces painted by her were in the possession of a widow, Lady Cotterel. Mrs. Carlisle died about 1680.\*

### JOHN PETITOT [PETER BORDIER],

was patronised by the two monarchs, who of late years have given the noblest encouragement to artists, Charles I. and Louis XIV. He deserved their protection as a genius and has never been equalled in enamel. Zincke alone has once or twice, and but once or twice, produced works that might stand in competition with any single performance of Petitot.

The latter was born at Geneva in 1607; his father, a sculptor and architect, having passed part of his life in Italy, had retired to that city. The son was designed for a jeweller, and having frequent occasion to make use of enamel, he attained such a tone of colour,† that Bordier, who

\* [Her chief excellence was shewn in beautiful copies of Italian pictures in miniature, like those of Isaac and Peter Oliver, of which style Charles the First was an admirer.]

† [The art of enamelling was anciently practised to great perfection at Venice and Limoges; but in those times was solely applied to *orfèvrerie*, or goldsmith's work. By the jewellers well acquainted with the nature of the operation, figures and portraits were first attempted, having been long applied to flowers and mosaics. Petitot had been a jeweller, and has just claims to be considered not only the first, in priority of time, but of excellence. He may indeed be called the "Inventor of Portraits in Enamel," although Peter Bordier, his brother-

afterwards became his brother-in-law, conceived, that if Petitot would apply himself to portrait, he might carry the art to great perfection. Though both wanted several colours, which they knew not how to prepare for the fire, their attempts had great success. Petitot executed the heads and hands, Bordier, the hair, draperies and grounds.

In this intercourse of social labour, the two friends set out for Italy. As painters, the treasures of the art were open to them ; as enamellers, they improved too by frequenting the best chymists of that country ; but it was in England that they were so fortunate as to learn the choicest secrets in the branch to which they had devoted themselves. Sir Theodore Mayern,\* first physician

in-law, had made several previous essays in the art, yet the praise of bringing it to perfection must be conceded to Petitot.]

\* [Sir Theodore Turquet de Mayerne, was a native of Geneva of a noble French family, a Hugonot, whose father had fled to that city. He had the singular fortune of having been appointed principal physician to four sovereigns, Henry the Fourth of France, James the First, Charles the First and Second. He was knighted in 1624, and died at Chelsea in 1655, in the eighty-third year of his age. His skill in chemistry far exceeded that of any of his contemporaries, and he was the first who had the boldness to apply the mineral specifics, which form the basis of the modern pharmacopeia. But his application of chemistry to the composition of pigments, and which he liberally communicated to the painters who enjoyed the royal patronage, to Rubens, Vandyck, and Petitot, tended most essentially to the promotion of the art, and its eventual perfection. From his experiments were discovered

to Charles, and a great chymist, communicated to them the process of the principal colours which ought to be employed in enamel, and which surpassed the famous vitrifications of Venice and Limoges.

Mayern introduced Petitot to the King, who knighted and gave him an apartment in Whitehall. The French author of the *Abregè de la Vie des plus fameux Peintres*, whom I copy, and am sorry to criticize while I am indebted to him, says, that Vandyck seeing some designs of Petitot, at the King's goldsmith's, and informing himself of the author, advised him to quit the profession of jeweller, and apply himself to painting portraits in enamel. But the biographer had told us that that step was already taken; and surely had not been abandoned during a long stay in Italy. What the same writer adds, that Vandyck gave him instructions, when Petitot copied the works

the principal colours to be used for enamelling, and the means of vitrifying them. Rubens painted his portrait: certainly, one of the finest now extant. It originally ornamented the Arundel collection; was then Dr. Mead's; Lord Besborough's; and is now at Cleveland-house. The *transit* of such a portrait is worth noticing. A portrait prefixed to his medical works (fol. 1701) has the following inscription. "Theod: Turquet: de Mayerne, Eques Auratus, patriâ Gallus, religione reformatus, dignitate Baro, professione alter Hippocrates, ac trium regum (Angliæ) Archiater, &c. &c." *Æt.* 82. In this print he is represented as holding a skull. His figure is so remarkable for its apparent vigour at so advanced an age, that the skull is the only emblem of mortality. His ancestors were Barons of Aubonne.]

of that master, and that his copies from Vandyck are his best performances,\* is much more agreeable to probability and fact. The magnificent whole length of Rachel de Rouvigny Countess of Southampton, in the collection of the Duke of Devonshire, is painted from the original in oil by Vandyck, in the possession of Lord Hardwicke, and is indubitably the most capital work in enamel in the world; it is nine inches three quarters high, by five inches three quarters wide; and though the enamel is not perfect in some trifling parts, the execution is the boldest and the colouring the most rich and beautifull that can be imagined. It is dated 1642. His Grace has a head of the Duke of Buckingham by the same hand; with the painter's name and the date 1640; consequently a copy performed† after the Duke's death. In the same collection is a portrait of a middle-aged man in armour, inclosed in a case of tortoiseshel, the person unknown, but inferior to none I have seen of this master.‡ The Duchess of Portland has another of the Duke

\* [Petitot copied from Vandyck, and afterwards at Paris, from Mignard and Le Brun. His talent was not only copying a portrait, with exact resemblance, but also designing a head most perfectly after nature. To this he added a softness and liveliness of colouring, which will never change; a circumstance which greatly increases their value.]

† It is evidently copied from the Duke's portrait in his family-piece by Honthorst at Kensington.

‡ [*Evelyn* notices, v. ii, 314. "that large piece of the Duchess of Lenox, done in enamel by Pettitot, at Whitehall."]



of Buckingham exactly the same as the preceding; Charles the first and his Queen, and the Lady Morton, governess of the royal children, who is celebrated by Waller. I have a fine head of Charles I. in armour, for which he probably sat, as it is not like any I have seen by Vandyck; James II. when Duke of York, freely painted, though highly finished, and I suppose done in France; a very large and capital one of his sister Henrietta Duchess of Orleans, exquisitely laboured; a very small but fine head of Anne of Austria; another of Madame de Montespan; and a few more of less note, but all of them touched in that minute and delicate style, into which he afterwards fell in France, and which, though more laboured, has less merit in richness of tints, than his English works. Vanderdort mentions a carving by Petitot from Titian's Lucretia, in which way I find no other account of his attempts, though, as his father was a sculptor, he probably had given his son some instructions.

The tragic death of his royal protector was a dreadful stroke, says his biographer, to Petitot, who attended the exiled family to Paris. I question, as so few English portraits appear by his hand, and none that I know later than 1642, whether the Civil War did not early drive him back to France; but Bordier undoubtedly remained here some time longer, having been employed by the Parliament to paint a memorial of

the battle of Naseby, which they presented to Fairfax their victorious general. This singular curiosity is now in my possession, purchased from the Museum of Thoresby, who bought it,\* with other rarities, from the executors of Fairfax. It consists of two round plates each but an inch and half diameter, and originally served, I suppose, for the top and bottom of a watch, such enamelled plates being frequent to old watches instead of crystals. On the outside of that which I take for the bottom, is a representation of the House of Commons, as exhibited on their seals by Simon. Nothing can be more perfect than these diminutive figures; of many even the countenances are distinguishable. On the other piece, within, is delineated the battle of Naseby; on the outside is Fairfax himself on his chestnut horse, men engaging at a distance. The figure and horse are copied from Vandyck, but with a freedom, and richness of colouring, perhaps surpassing that great master. Under the horse, one reads P. B. fecit. This is the single work which can with certainty be allotted to Bordier alone, and which

\* I have the receipt of the executors of Fairfax to Thoresby, who paid 185*l.* for his purchases. He has, at the end of his *Ducatus Leodiensis*, in the account of his own Museum, given a more minute description of these enamels.

[A jewel enamelled upon gold—General Fairfax on a chestnut horse—Army in the distance. Motto “*Sic radiant fideles.*” On the reverse the battle of Naseby: an inch and-half diameter; 700*l.* value. Three members deputed to carry the present to him. *Ludlow's Memoirs*, fol. p. 62.]

demonstrates how unjustly his fame has been absorbed in the renown of his brother-in-law. Charles II. during his abode in France took great notice of Petitot; and introduced him to Louis, who, when the restoration happened, retained Petitot in his own service, gave him a pension and lodged him in the Louvre. Small portraits of that monarch by this great enameller, are extremely common, and of the two Queens, his mother and wife.

In 1651 he married Margaret Cuper; the celebrated Drelincourt performed the ceremony at Charenton; for Petitot was a zealous protestant, and dreading the consequences of the revocation of the edict of Nantes in 1685, he begged permission of the King to retire to Geneva. Louis, who did not care to part with so favorite a painter, and who perhaps thought that an enameller's religion was not composed of sterner stuff, than the great Turenne's, eluded his demand; and at last being pressed with repeated memorials, sent Petitot to Fort-l'evêque, and Bossuet to convert him. The subtle apostle, who had woven such a texture of devotion and ambition, that the latter was scarce distinguishable from the former, had the mortification of not succeeding, and Petitot's chagrin bringing on a fever, he at last obtained his liberty, now almost arrived at the age of fourscore, which makes it probable that his conversion rather than his pencil had been the

foundation of detaining him. He no sooner was free, than he escaped with his wife to Geneva in 1685. His children, who dreaded the King's wrath remained at Paris, and throwing themselves at his feet, implored his protection. His Majesty, says my author, received them with great goodness, and told them, he willingly forgave an old man, who had a whim of being buried with his fathers.—I do not doubt but this is given, and passed at the time, for a bon-mot—but a very flat witticism cannot depreciate the glory of a confessor, who has suffered imprisonment, resisted eloquence, and sacrificed the emoluments of court-favor to the uprightness of his conscience. Petitot did not wish to be buried with his fathers, but to die in their religion.

Returned to his country, the good old man continued his darling profession. The King and Queen of Poland desired to be painted by his hand, and sent their portraits to be copied by him in enamel, but the messenger finding him departed, proceeded to Geneva, where he executed them with all the vigour of his early pencil. The Queen was represented sitting on a trophy, and holding the picture of the King. For this piece he received an hundred Louis d'ors.

So great was the concourse to visit him, that he was obliged to quit Geneva and retire to Veray, a little town in the canton of Berne, where as he was painting his wife, an illness seized and carried

him off in a day,\* in 1691, at the age of fourscore and four. He had had seventeen children; one of his daughters, a widow, was living in 1752. My portrait of Charles I. came from one of his sons, who was a major in our service, and who died Major-General at North Allerton in Yorkshire, aged 60, July 19, 1764. Of the rest, one only attached himself to his father's art and practiced in London, his father often sending him his works for models. This son painted in miniature too, and left descendents, who are settled at Dublin, from one of whom the Duchess of Portland has purchased a small, but exquisite head of their ancestor by himself.

It is idle to write a panegyric on the greatest man in any vocation. That rank dispenses with encomiums, as they are never wanted but where they may be contested. Petitot generally used plates of gold or silver, seldom copper. In the dawn of his reputation he received twenty guineas for a picture, which price he afterwards raised to forty. His custom was to have a painter to draw the likeness in oil, from which he made his sketches, and then finished them from the life. Those of Louis he copied from the best pictures of him, but generally obtained one or two sittings for the completion.† His biographer says, that

\* [The greater part of this notice is taken literally from the *Lives of eminent Painters* by James Burgess, 8vo. 1754.]

† [The Editor has a sincere gratification in noticing in *this place*, that most extraordinary collection of Enamels, both in



he often added hands\* to his portrait; I have seen but one such, the whole length of Lady Southampton; and that at Loretto there is of his work an incomparable picture of the Virgin. M. d'Heneri a collector at Paris possesses more than thirty of this great master's performances,†

point of number and excellence, by Henry Bone, R. A. Enamel Painter to his Majesty. Such exquisite works, and those by a single hand, cannot be found in any cabinet in Europe; and they still remain in the possession of the Artist, not to be divided, as a part of their curiosity and merit is the singular proof they offer, of the perseverance of their ingenious author.

They exhibit at one view, Queen Elizabeth and her Court, with the most distinguished characters of her age, in eighty-three distinct portraits, rivalling those of Petitot, in art, execution, and colouring, and greatly exceeding them as to dimension. The last, which has been always considered as a point of superiority, will be better shewn by a small selection from the whole number. It should be particularly observed, that each of them is taken from an original picture, in some of the great collections belonging to our nobility; and not from copies, as far as Mr. Bone's judgment and the liberality of their possessors have enabled him to effect. They are justly the pride of his advanced age; to which collection he is still adding; and his claim to a lasting fame is confirmed by the general voice of his contemporary artists, by one of whom his merits are justly discriminated. "Correctness of drawing is

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\* He specifies one at Paris of Michel L'Asne, the engraver, a large oval with hands, of which one rests on his breast.

† [In the *Catalogue of the Royal Collection*, at Paris, in 1824, are enumerated, with a particular description, forty-three Enamelled Portraits, by the elder Petitot. They are placed upon green velvet, in their original settings under plate glass, within a deep gold frame.]

particularly the portraits of Mesdames de la Valiere, Montespan, Fontanges, &c. Another has those of the famous Countess d'Olonne,\* the Duchess of Bouillon, and other ladies of the court. Van Gunst engraved after Petitot the portrait of Chevreau.

joined to a tone of colour equal to the best oil pictures, accompanied with great force, chasteness, and a richness unexampled."

|    | Portraits.                                       | Size.                             | Originals.                 |
|----|--------------------------------------------------|-----------------------------------|----------------------------|
|    |                                                  | Inches.                           | At                         |
| 1  | Edward Courtenay, last Earl of Devon - - - - }   | $8\frac{1}{4}$ by $6\frac{5}{8}$  | Woburn Abbey.              |
| 2  | Mary Queen of Scots, æt. 17 -                    | $9\frac{1}{2}$ by $6\frac{7}{8}$  | Hatfield.                  |
| 3  | Robert, Earl of Essex - - -                      | $12\frac{1}{4}$ by $8\frac{1}{4}$ | Woburn Abbey.              |
| 4  | Sir F. Bacon - - - - -                           | $12\frac{1}{4}$ by $8\frac{1}{4}$ | Gorhambury.                |
| 5  | Sir F. Walsingham - - - -                        | $18\frac{1}{4}$ by $6\frac{5}{8}$ | Bisham Abbey.              |
| 6  | QUEEN ELIZABETH - - - -                          | $9\frac{1}{2}$ by $7\frac{1}{2}$  | Hatfield.                  |
| 7  | Sir Thomas Gresham - - -                         | $8\frac{1}{4}$ by $6\frac{5}{8}$  | G. W. Taylor, Esq. London. |
| 8  | Matthew Parker, Archbishop of Canterbury - - - } | $7\frac{1}{4}$ by 6               | Lambeth.                   |
| 9  | Sir H. Myddelton - - - -                         | $8\frac{1}{4}$ by $6\frac{5}{8}$  | Goldsmith's Hall, London.  |
| 10 | Q. ELIZABETH, whole-length -                     | 14 by $9\frac{1}{2}$              | Ditchley.                  |
| 11 | Charles Blount, Earl of Devon                    | $12\frac{1}{4}$ by $8\frac{1}{4}$ | Sandwell Hall.             |

### *Historical Subjects.*

1. Bacchus and Ariadne (after the original by Titian, in the National Gallery), 18 by 16. Honourable Miss Rushout.

2. Mars and Venus (after Rubens),  $16\frac{1}{2}$  by 11. The same.

3. Diana and Actæon (after Titian, at Cleveland-house), 12 by  $11\frac{1}{4}$ . Exhibited in R. A. 1826.]

\* At Mariette's sale I bought for a very large price another head of the same lady, as a Diana, a character to which she had no pretensions. It is one of the most capital of all Petitot's works, and is surrounded by a wreath of enamelled

Of Bordier, we have no fuller account than this incidental mention of him ; yet I have shown that his is no trifling claim to a principal place among those artists whose works we have most reason to boast. I wish this clue may lead to farther discoveries concerning him !

I come now to other artists in the reign of Charles ; and first of statuaries.\*

flowers in relief, executed by Giles Legare of Chaumont in Bassigny, who was excellent in such works, and this, as Mariette said, was his *chef d'œuvre*. [The collection at Strawberry Hill contains twelve others, some of them by the younger Petitot, whose works, like those of the younger Oliver, are often attributed to his father.]

\* [Two sculptors of considerable talent are here omitted by Mr. Walpole. They were EDWARD and JOSHUA MARSHALL, who appear to have been father and son.

Executed by the former, are busts of Sir Robert Barkham and Maria his wife, with kneeling effigies of eight children, 1644. At Tottenham, Middlesex. At Chatham, Kent, Sir Dudley Digges (Ob. 1638). An Ionic column supports an urn. At the sides are female figures as large as life, representing the four Cardinal virtues. At Derby, is the monument of William Earl of Devonshire, and his Countess, with their effigies, standing, of white marble, dated 1628, with busts of their four children.

*Joshua Marshall*, whose name and date 1664, are on a scroll, completed a large and elaborate monument for Edward Noel, Lord Campden, at Campden, Gloucestershire. Two figures in shrouds, the size of life, are represented as standing within a cabinet, which has folding doors, opened. This conceit, borrowed from the French sculptors, he has likewise repeated in a monument for Anne Lady Cutts, at Swansea, Cambridge-shire.]

## ANDREW KEARNE,

a German, was brother-in-law of Nicholas Stone the elder, for whom he worked. Kearne too carved many statues for Sir Justinian Isham, at his house near Northampton. At Somerset-stairs he carved the River-god which answered to the Nile, made by Stone, and a lioness on the water-gate of York-stairs. For the Countess of Mulgrave a Venus and Apollo of Portland stone, six feet high, for each of which he had seven pounds. He died in England, and left a son that was alive since 1700.

## JOHN SCHURMAN,

born at Embden, was another of Stone's workmen, and afterwards set up for himself. He was employed by Sir John Baskerville; made two shepherds sitting for Sir John Davers of Chelsea; a marble statue of Sir T. Lucy, for his tomb in Warwickshire, for which he was paid eighteen pounds, and fifty shillings for polishing and glazing; the same for a statue on Lord Belhaven's tomb;\* a little boy on the same monument; two sphinxes for Sir John Davers; and Hercules and Antæus for that gentleman's garden, at the rate of sixteen pounds.

\* This tomb of Douglas Lord Belhaven, is in the church of the abbey of Holyrood-house.

## EDWARD PIERCE,



father and son, are mentioned here together, though the father was a painter chiefly in the reign of the first Charles, the son a statuary, who worked mostly under the second Charles, but each may be allotted to either period. The father painted history, landscape\* and architecture; but the greater part of his works consisting of altar-pieces and cielings of churches were destroyed in the fire of London. One of his cielings was in the church of Covent-garden. For some time he worked under Vandyck, and several of his performances are at the Duke of Rutland's at Belvoir. A book of freeze-work in eight leaves, etched in 1640, was I suppose by the hand of the

\* James II. had one of his hand. See the catalogue.



father; as to him must be referred an entry in an office-book, where he is mentioned for painting and gilding frames of pictures at Somerset-house at two shillings the foot, Feb. 17, 1636. He also agrees to paint and gild the chimney-piece in the cross-gallery there for eight pounds. Dobson drew his picture. He died a few years after the restoration, and was buried at Stamford. He had three sons, who all, says Graham,\* became famous in their different ways. One was John Pierce, a painter; of the third, I find no account of his profession; the other was Edward the statuary and architect. He made the statues of Sir Thomas Gresham, of Edward III. at the Royal-Exchange, and of Sir William Walworth at Fishmonger's-hall; a marble bust of Thomas Evans, master of, and a great benefactor to, the company of Painters in 1687: The bust is in their hall: a model of the head of Milton, which Vertue had, the bust of Sir Christopher Wren in the picture-gallery at Oxford, and a bust of Cromwell sold at an auction in 1714. He much assisted Sir Christopher in many of his designs, and built the church of St. Clement under his direction. Edward Pierce too carved the four dragons on the monument, at fifty pounds each. The whole cost of that column, exclusive of the dragons, and of the bas-relief which is not mentioned in the account,

\* English school.

appears by the survey of Hooke, Leybourn, and others, to have amounted to 8000*l*. A rich vase at Hampton-court is another of the works of Pierce. He lived and died at his house the corner of Surrey-street in the Strand, and was buried at St. Mary's le Savoy, in 1698.\*

### HUBERT LE SOEUR,



one of the few we have had that may be called a classic artist, was a Frenchman, and disciple of John of Boulogne. He arrived at least as early

[The busts of Sir Christopher Wren, and another likewise of Sir Isaac Newton in the Bodleian Gallery, are in a superior style of life and character. They are said to be the best

as 1630,\* and by the only† two of his works that remain,‡ we may judge of the value of those that

resemblance of both those celebrated men now to be seen. But Pierce's chief work was an enormous monument at Little Easton, Essex, for William Lord Maynard, who died in 1698. The monument is twenty-feet high, by twelve feet wide. The figure stands upon a pedestal, and is surrounded by busts and medallions of his relatives.]

\* [It appears, that two French sculptors of considerable merit, had passed some years in England previously to the arrival of Le Soeur, though unnoticed by Mr. W. and that several of their works are sepulchral monuments of the age of Charles the First, which are not authenticated by their names.

FRANCIS ANGUIER, born at Eu, in Picardy, in 1604, came to England in early life, and gained money sufficient to support him in a journey through Italy. He was held in high estimation at Paris, where he greatly distinguished himself by several monumental works upon a large scale. He died in 1669. *D'Argenville Vies des Fameux Sculpteurs*. 8vo. t.ii. p. 169.

AMBROSE DU VAL, born at Mons, spent likewise the first part of his life as a sculptor in England, and was encouraged by the nobility, for their magnificent tombs. He returned to France to follow the commands of the Minister Colbert, after a residence of some years. In 1663, he sculptured the monument of Henri de Bourbon-Condè, from a design by Perault. *Le Noir, Monum. Franc*, t. 315.]

† I have been told the monument of the Duchess of Lenox was Le Soeur's, but I am not certain of it.

‡ [Vertue was not intirely informed, as to the genuine reliques of the art of Hubert Le Soeur, which are still extant. The following are authenticated.

A bronze bust, larger than life, of James I. was placed over the chief entrance of the Banqueting room, Whitehall; copied from a portrait.

In Westminster Abbey, the figure of Sir George Villiers, and the monument of Sir Thomas Richardson, a Judge, in his full

are lost or destroyed. Of the latter were a bust of

habit : inscribed " Hubert Le Soeur, Regis Sculptor faciebat, 1635."

Six bronze statues abovementioned are particularized by Peacham. (*Compleat Gentleman*.)

" In the Garden at St. James's there are also half a dozen brasse statues, rare ones, cast by Hubert le Sueur, his Majesties Servant, now dwelling in Saint Bartholomew's, London ; the most industrious and excellent statuary in all materials, that ever this country enjoyed.

The best of them is the Gladiator, molded from that in Cardinal Borghesi's villa, by the procurement and industry of ingenious Master Gage. And at this present the said Master Sueur hath divers other admirable molds to cast in brasse for his Majesty, and among the rest, that famous Diana of Ephesus, before named. But the great horse with his Majesty upon it, twice as great as life, and now well nigh finished, will compare with that of the New Bridge at Paris, or those others at Florence, and Madrid, though made by Sueur his master, John de Bolonia, that rare workman, who not long since lived at Florence. At York-house, also, the galleries and rooms are enobled with the possession of those Roman Heads and Statues which lately belonged to Sir Peter Paul Rubens, Knight, that exquisite painter of Antwerp ; and the garden will be renowned so long as John de Bologna's Cain and Abel stand erected there, a piece of wondrous art and workmanship. The King of Spain gave it his Majesty at his being there, who bestowed it on the late Duke of Buckingham. And thus have we of late years a good sample of this sort of antiquities, accompanied with some novelties, which cannot but fall short of those in other countries, where the love and study of them is far ancients, and the means to come at them easier.

It is not enough for an ingenious gentleman to behold these with a vulgar eye, but he must be able to distinguish them, and tell who and what they be."

The Gladiator is now at Hampton Court, having been

Charles I.\* in brass, with a helmet surmounted by a dragon à la Romaine, three feet high, on a black pedestal: The fountain at Somerset-house with several statues; and six† brazen statues at St. James's.‡ Of those extant are, the statue in brass of William Earl of Pembroke in the picture gallery at Oxford, given by the grand-father of the present Earl; and the noble equestrian figure of King Charles at Charing-cross, in which the commanding grace of the figure and exquisite form of the horse are striking to the most unpracticed eye. This piece was cast in 1633 in a spot of ground near the church of Covent-garden, and not being erected before the commencement of the civil war, it was sold by the parliament to John Rivet a brazier living at the dial near

removed from the head of the canal in St. James's Park, where it had stood during the reign of Charles the Second.

*Charles the First's Catalogue*, p. 27.

“A model, in small, of the equestrian statue of Charles I. now erected at Charing-cross.

“A bust of the King, as large as life, standing on a black square touch stone pedestal. Done by the Frenchman Le Soeur.”]

\* *Vanderdort's Catalogue*, p. 180. I believe this very bust is now in the collection of Mr. Hoare at Stourhead; I had not seen it when the first edition of this work was published.

† *Peacham*.

‡ [This excellent statue was originally intended to have been placed in the first court, at Wilton. Rubens was the patron of Le Soeur, and made the sketch from which it was cast.]



Holbourn-conduit, with strict orders to break it in pieces. But the man produced some fragments of old brass, and concealed the statue and horse under ground 'till the restoration. They had been made at the expence of the family of Howard Arundel,\* who have still receipts to show by whom and for whom they were cast. They were set up in their present situation at the expence of the crown, about 1678, by an order from the Earl of Danby, afterwards Duke of Leeds. The pedestal was made by Mr. Grinlin Gibbons. Le Soeur had a son Isaac, who was buried Nov. 29, 1630, at Great St. Bartholmew's. The father lived in the close.

### ENOCK WYAT

carved two figures on the water stairs of Somerset-house, and a statue of Jupiter. And he altered and covered the King's statues, which during the troubles were thrust into Whitehall-garden, and which it seems were too heathenishly naked to be exposed to the inflammable eyes of that devout generation.†

\* [Waller wrote verses on this statue, which were certainly not his best.]

† [We are reminded of Pope Paul IV. and his *reforming* M. Angelo's picture of the Last Judgement, in the Sistine Chapel. Daniel de Volterra was employed, by him, to add decorous draperies to the naked figures; and was therefore facetiously called by his contemporaries, "*Il Braghettone*." M. Angelo, when the Pope's intention was first communicated

## ZACHARY TAYLOR

lived near Smithfield, was a surveyor and carver to the King, as he is called in a book belonging to the board of works in 1631. In 1637 he is mentioned for carving the frames of the pictures in the cross-gallery at Somerset-house at two shillings and two-pence per foot. He carved some things too at Wilton;\* Mr. Davis of the Tennis-court at White-hall had a good portrait of Taylor with a compass and square in his hands.

## JOHN OSBORN

was another carver of that time: Lord Oxford had a large head in relievo on tortoise-shell of Frederic Henry Prince of Orange; and these words, Joh. Osborn, Angl. Amstelod. fecit, 1626.

to him, replied "that what his Holiness wished, was very little, and might be easily effected; for, that if he would only *reform* the opinions of mankind, the picture would be *reformed* of itself." *Duppa's M. Angelo*, 8vo. p. 198.

According to *Sanval*, Anne of Austria, during the minority of her son, Louis XIV. from extraordinary devotion, caused statues and fresco paintings, by Leonardo da Vinci, Nicholas le Roux, &c. to be taken from the palaces of Château de Madrid and Luxembourg, where they had been placed by Francis I. and valued at 100,000 crowns, not merely to be reformed, but utterly annihilated. Her zeal was even more exemplary than that of the Pope above-mentioned.]

\* One Bowden, a captain of the trained-bands, was another carver at Wilton, I believe, at the same time with Taylor.

## MARTIN JOHNSON

was a celebrated engraver of seals, and lived at the same time with Thomas and Abraham Simon, the medalists. He was a rival of the former, who used puncheons for his graving, which Johnson never did, calling Simon a puncher, not a graver. Johnson besides painted landscapes from nature, selecting the most beautiful views of England, which he executed, it is said,\* with much judgment, freedom, and warmth of colouring. His works are scarce. He died about the beginning of the reign of James II.

## — GREEN,

a seal-cutter, is only mentioned in a letter† to the Lord Treasurer from Lord Strafford, who says he had paid him one hundred pounds for the seals of Ireland, but which were cut in England.

## CHRISTIAN VAN VIANEN.‡

As there was no art which Charles did not countenance, the chasers and embossers of plate were among the number of the protected at court. The chief was Vianen, whose works are greatly commended by Ashmole.§ Several pieces of plate

\* English School.

† Strafford papers, June 9, 1633.

‡ He was of Nuremberg. See Wren's *Parentalia*, p. 136.

§ Order of the Garter, p. 492.

of his design were at Windsor, particularly two large gilt water-pots, which cost 235*l.* two candlesticks weighing 471 ounces; on the foot of one of them was chased Christ preaching on the mount; on the other, the parable of the lost sheep; and two covers for a bible and common-prayer book, weighing 233 ounces; the whole amounting to 3580 ounces, and costing 1564*l.* were in the year 1639, when the last parcels were delivered, presented as offerings by his Majesty to the chapel of St. George. But in 1642 captain Foy broke open the treasury, and carried away all these valuable curiosities, as may be seen more at large in Dugdale. An agreement was made with the Earl-marshal, Sir Francis Windebank, and Sir Francis Crane, for plate to be wrought for the King at twelve shillings per ounce, and before the month of June 1637, he had finished nine pieces. Some of these I suppose were the above-mentioned: others were gilt, for Vianen complained that by the expence of the work, and the treble-gilding, he was a great loser, and desired to be considered. The designs themselves were thought so admirable, as to be preserved in the royal collection. King Charles had besides four plates chased with the story of Mercury and Argus.\* Mr. West has two oval heads in alto relievo six inches high of Charles and his Queen, with the initial letters of the workman's name,

\* Vanderdort's catal. p. 74.

C. V. Lond. The Duke of Northumberland, besides other pieces of plate by him, has a salver by Van Vianen with huntings on the border, well designed, but coarsely executed. That salver was bequeathed to Charles Duke of Somerset by the widow of Earl Algernon High Admiral, whose seal, admirably cut by Simon, the Duke has also. The Earl of Exeter has a bason ewer (bought at the sale of the same Duke of Somerset) with the name of C. Van Vianen 1632 at bottom of the ewer. There were others of the name I do not know how related to him. The King\* had the portrait of a Venetian captain by Paul Vianen; and the offering† of the wise men by Octavian Vianen. There is a print of a head of Adam Van Vianen, painted by Jan. Van Aken, and etched by Paul Vianen, above-mentioned.‡ Christian Vianen had a very good disciple,

### FRANCIS FANELLI,

a Florentine, who chiefly practiced casting in metal, and though inferior to Le Souer, was an artist that did credit to the King's taste. Vanderdort mentions in the royal collection a little figure of a cupid sitting on a horse running, by Fanelli, and calls him *the one-eyed Italian*. The figures

\* Vanderdort's catal. p. 137.

† Ib. p. 155.

‡ Mr. Pennant mentions a piece of embossed plate exhibiting the resurrection, inscribed P. V. 1605. Perhaps the father of these artists was named Paul.



of Charles I. and his Queen in niches in the quadrangle of St. John's college Oxford were cast by him, and are well designed. They were the gift of Archbishop Laud, and were buried for security in the civil war. William Duke of Newcastle was a patron of Fanelli, and bought many of his works, still at Welbeck; particularly a head in brass of Prince Charles 1640; with the founder's name behind the pedestal, *Fr. Fanellius, Florentinus*, sculptor magn. Brit. regis. And several figures in small brass; as, St. George with the dragon dead; another combating the dragon; two horses grazing; four others in different attitudes; a Cupid and a turk, each on horseback, and a centaur with a woman. By the same hand, or Le Soeur's, are, I conclude, the three following curious busts, in bronze; a head of Edward Lord Herbert of Chirbury, the Author, in the possession of the Earl of Powis; and two different of the Lady Venetia Digby, wife of Sir Kenelm. Behind the best of them, on which the point-lace of her handkerchief is well expressed, is written this tender line, "*Uxorem vivam amare voluptas, defunctam religio.*" One of these was probably saved from her monument. See before p. 202. Fanelli published two books of designs of architecture, fountains, vases, &c. One consists of fourteen plates in folio, no date. The other in twenty-one leaves was published by Van Merle at Paris 1661, engraved, as Vertue thought, by Faithorne, who

was about that time in France. Fanelli had a scholar, called John Bank, who was living in 1713.\*

## THEODORE ROGIER

is mentioned by Vanderdort,† as the chaser of

\* [To this account, collected from Charles the First's Catalogue by Vanderdoort, the Editor, can offer only an inconsiderable addition. The following are known to be the works of Fanelli.

Monumental bust of Lady Cottington. Copper gilt. Westminster Abbey.

Ditto. Robert Ayton, Esq. Bronze. Ditto.

Sir Robert Stapylton.

King Charles the First, with an ermine robe. Bronze. Hammersmith.

King Charles the First. Copper. Bodleian Library, Oxford. This highly finished bust is in armour, with lions heads on the shoulders, falling collar, and sash ; larger than life.

Penelope Noel, 1633. White Marble. Campden. Gloucestershire. And with most probable conjecture,

The full length recumbent figures of Abraham Blackleech, Esq. and his lady in Gloucester Cathedral of white marble.

The same of Mrs. Delves. Horsham, Sussex.

In comparing the works of Fanelli with those of Le Soeur, a higher degree of finishing, but less boldness of design, will be immediately observed. Fanelli had a more delicate chisel in marking out the lace and drapery of Vandyck's portraits, which were his models ; the design being merely that of a portrait in marble ; and, as substituting form for colour, partakes in every instance more of Gothic stiffness than of classical life and ease. His busts indeed have a Roman air, acquired probably in the school of Bernini, or others of his countrymen.]

† Page 73, 74.

five square plates of silver with poetic stories in the King's collection; and he made an ewer from a design of Rubens, mentioned in the life of that painter. He must not be confounded with William Rogers an Englishman, who engraved the title-page to John Linschoten's collection of voyages to the East Indies.

I shall now set down what little I have to say of the medallists of King Charles. Briot has been mentioned under the preceding reign: He and T. Simon, his disciple, possessed the royal favour 'till the beginning of the troubles, when Simon falling off to the parliament,\* a new medallist was employed on the few works executed for the King during the remainder of his life; his name was

### THOMAS RAWLINS.

The first work by which he was known to the public was of a nature very foreign from his profession; in 1640 he wrote a play called *The Rebellion*,† and afterwards a Comedy, called *Tom*

\* I have already referred the reader to Vertue's account of the two Simons and their works, which he intended as a part of this history of the arts, which is too long to transcribe here, and which would be mangled by an abridgment. Abraham Simon, one of the brothers, a man of a very singular character, had fancied that the Queen of Sweden was in love with him, and at last had an ambition of being a bishop.

† See *Langbaine*, p. 117. Subjoined to a book called Good-

Essence.\* He was appointed engraver to the mint, now become ambulatory, by patent in 1648; having in the preceding year while the King was at Oxford struck a medal on the action of Kintonfield. Under the date on the reverse is the letter R. sideways.† The next year he struck another, after many offers of peace had been made by the King and been rejected; on the reverse are a sword and a branch of laurel; the legend, in *utrumque paratus*. The R. under the bust of the King. In 1644 he made a large oval medal, stamped in silver, with the effigies of a man holding a coin in his hand, and this inscription, *Guliel. Parkhurst Eq. aurat. custos Camb. et monet. totius Angliae 1623. Oxon. 1644. R sculps.* I take for granted this Sir W. Parkhurst had been either a patron or relation of Rawlins, or one cannot conceive why he should have gone back twenty-one years to commemorate an obscure person, so little connected with the singular events of the period when it was struck. This medal was in the collection of Sir Hans Sloane, and is now in the museum, as was and is, an oval piece of gold of Charles II. the reverse a ship;

friday, being meditations on that day printed in 1648, is a collection of poems called *Calanthe*; by T. R. who by the presentation-book Mr. Oldys found was our Thomas Rawlins.

\* See notes to *Dryden's poems*, published in 4 volumes 1760, p. lxxxii. vol. i.

† *Evelyn*, p. iii. No. 32.

better workmanship than the preceding. There is but one piece more certainly known for his, a cast in lead, thus inscribed, Rob. Bolles de Scampton in com. Lincol. Baronet; under the shoulder T. Rawlins F. 1665. There might be and probably were other works of his hand, to which in prudence he did not set his name. Such is the bold medallion of Archbishop Laud, struck in 1644. He was employed by the crown 'till 1670, when he died. There is a print of his wife, with this inscription; Dorothea Narbona uxor D. Thomae Rawlins supremi sculptoris sigilli Carol. I. et Carol. II. D. G. magn. Brit. Franc. et Hiber. regum. In Fleckno's works published in 1653 in "Poem on that excellent cymelist or sculptor in gold and precious stones, &c. Tho. Rawlins."

### JOHN VARIN OR WARIN

was an eminent medallist in France, but appears by some works to have been in England, at least to have been employed by English; there are four such pieces in the collection of Mr. West; the first, a large medallion cast, Guil. fil. Rob. Ducy mil. et baronet. ætat suae 21, 1626. Another, a cast medal of Philip Howard S. R. E. Card. Norfolk. Endymion Porter ætat. 48, 1635. And Margareta, uxor, aet. 25, 1633. I have a good medal of Cardinal Richelieu by Warin, who died in 1675, as I learn from a jetton of him by Dacier. Warin was exceedingly fond of money, and having



forced his daughter, who was beautifull, to marry a rich and deformed officer of the revenue, she poisoned herself a few days after the wedding, saying, "I must perish, since my father's avarice would have it so." V. *Lettres de Guy Patin*; and *Recreations histor.* vol. i. p. 75. 1768.

The last artist that I have to produce of this period, but the greatest in his profession that has appeared in these kingdoms, and so great, that in that reign of arts we scarce know the name of another architect, was

### INIGO JONES,

Born 1572. Died 1652,

who, if a table of fame like that in the Tatler, were to be formed for men of real and indisputable genius in every country, would save England from the disgrace of not having her representative among the arts. She adopted Holbein and Vandyck, she borrowed Rubens, she produced Inigo Jones. Vitruvius drew up his Grammar, Palladio showed him the practice, Rome displayed a theatre worthy of his emulation, and King Charles was ready to encourage, employ, and reward his talents. This is the history of Inigo Jones as a genius. The particulars of his life have been often written, and therefore I shall run them over very briefly; adding some less known minutiae [which, I fear, are the characteristics of these volumes] and some catalogue of his works.



Thick cut

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THICK CUT.

THICK CUT.



He was born about 1572, the son of a cloth-worker, and by the most probable accounts, bound apprentice to a joiner; but even in that obscure situation, the brightness of his capacity burst forth so strongly, that he was taken notice of by one of the great Lords at court; some say, it was the Earl of Arundel; the greater\* number that it was William Earl of Pembroke; though against that opinion there is, at least, a negative evidence, which I shall mention presently. By one of these Lords, Inigo was sent to Italy to study landscape-painting, to which his inclination then pointed,† and for which that he had a talent, appears by a small piece preserved at Chiswick; the colouring is very indifferent, but the trees freely and masterly imagined. He was no sooner at Rome, than he found himself in his sphere. He felt that nature had not formed him to decorate cabinets, but design palaces. He dropped the pencil, and conceived *Whitehall*.‡

\* Among whom is *Loyd* in his *Memoires*, p. 577.

† [The earliest instance of the employment of Inigo Jones, as an architect, which the Editor has discovered, was when James I. visited Oxford, in 1605, he being then thirty-three years old, when he was retained by the University to prepare for the masquerade. In *Leland's Collectanea*, *Append.* vol. vi. p. 647. "They hired one Mr. Jones, a *great traveller*, who undertook to further them much, and to furnish them with rare devices, but performed little to what was expected. He had for his pains as I have constantly heard 50*l.*" This notice fixes his earliest visit to France and Italy to a period before 1605.]

‡ [*Regia Albaula*, as it is called by *Sandrart*.]

In the state of Venice he saw the works of Palladio, and learned how beautifully taste may be exerted on a less theatre than the capital of an empire. How his abilities distinguished themselves in a spot where they certainly had no opportunity to act,\* we are not told, though it would not be the least curious part of his history; certain it is, that on the strength of his reputation at Venice, Christian IV. invited him to Denmark, and appointed him his architect; but on what buildings he was employed in that country we are yet to learn. James I. found him at Copenhagen, and Queen Anne took him in the quality of her architect to Scotland. He served Prince Henry† in the same capacity, and the place of Surveyor-general of the Works was granted to him in reversion. On the death of that Prince, with whom at least all his lamented qualities did

\* Though no building at Venice is attributed to Inigo, the palace and a front of a church at Leghorn are said to be designed by him.

[The grand piazza or square at Leghorn, was completed under the auspices of Ferdinand the First, (of the Medici family) who died in 1609. Jones was then young, in practice at least; and it is not probable that, as a foreigner, he should have been preferred before the Tuscan architects; but that he took the leading idea of Covent Garden, from Leghorn, upon which, whoever has seen both, will allow that Jones has improved upon the original plan. *Evelyn* says, that "it was built after the model of that in Legorne."]

† [He was Master of the Works to Prince Henry. No painter is mentioned. *Archaeologia*.]



not die, Jones travelled once more to Italy, and assisted by ripeness of judgment perfected his taste. To the interval between those voyages I should be inclined to assign those buildings of Inigo, which are less pure, and border too much upon that bastard style, which one calls *King James's Gothic*. Inigo's designs of that period are not Gothic, but have a littleness of parts and a weight of ornaments, with which the revival of the Grecian taste was encumbered, and which he shook off in his grander designs.\* The Surveyor's place fell and he returned to England; and as if architecture was not all he had learned at Rome, with an air of Roman disinterestedness he gave up the profits of his office, which he found extremely in debt, and prevailed on the comptroller and paymaster to imitate his example, 'till the whole arrears were cleared.

In the reign of James I find a payment by a

\* [Of this exuberant style of ornament, the north and south sides of the quadrangle of St. John's College, Oxford, are a remarkable specimen, and copy the faults rather than the excellence of his great exemplar Palladio, as seen at Vicenza. The busts between the arches, and the heavy foliage and wreaths, under the alcoves, are certainly unclassical. Palladio and Scamozzi had preceded Jones, by some years, but were the architects whose works presented themselves, most frequently, in his two visits to Italy. Carlo Maderno was engaged in building St. Peters when he was at Rome. Francis Mansart, in France, was then rising into fame, for his construction of châteaux and palaces : the taste upon which he then formed himself was improved by his own native genius.]

warrant from the council to Inigo Jones, Thomas Baldwin, William Portington and George Weale, Officers of his Majesty's Works, for certain scaffolds and other works by them made, by the command of the Lord Chamberlain, against the arraignment of the Earl of Somerset and the Countess his Lady. The expence was twenty pounds.

In the *Foedera*\* is a commission to the Earl of Arundel, Inigo Jones and several others, to prevent building on new foundations within two miles of London and palace of Westminster.

In 1620 he was employed in a manner very unworthy of his genius. King James set him upon discovering, that is, guessing, who were the founders of Stone-henge. His ideas were all romanized; consequently his partiality to his favorite people, which ought rather to have prevented him from charging them with that mass of barbarous clumsiness, made him conclude it a Roman Temple. It is remarkable, that whoever has treated of that monument, has bestowed it on whatever class of antiquity he was peculiarly fond of; and there is not a heap of stones in these Northern countries, from which nothing can be proved, but has been made to depose in favour of some of these fantastic hypotheses.

\* Vol. xviii. p. 97. See also in the *Strafford Papers*, some letters of Mr. Garrard, which contain an account of proceedings under that commission, by virtue of which twenty newly erected houses in St. Martin's-lane were pulled down.

Where there was so much room for visions, the Phœnicians could not avoid coming in for their share of the foundation; and for Mr. Toland's part, he discovered a little stone-henge in Ireland, built by the Druidess Gealcopa, (who does not know the Druidess Gealcopa?) who lived at Inisioen in the county of Donnegal.\*

\* See a summary of this controversy in the life of Inigo Jones in the *Biographia Britannica*.

[Concerning that inexplicable subject, the real origin of Stone-henge, these conjectures are justly ridiculed by Mr. W. The hypothesis, by no means more happy than many others, was, that it was a temple of the Tuscan order, built by the Romans, during their possession of this country, and dedicated to the worship of Cælus, or Terminus. In 1655, Webb, who may be considered as his legitimate successor, published in London, small folio, "*Stonehenge restored*," reprinted 1655, and since followed by an endless, and now forgotten, controversy. Webb has dedicated this work to Philip Earl of Pembroke, and says, "This discourse of Stonehenge is moulded off and cast into a rude form, from some few indigested notes of the late judicious architect, the Vitruvius of his age, Inigo Jones. Accept it in his name;" and he afterwards mentions, "King James being on a progress at Wilton, in 1620, sent for Inigo Jones, whom he ordered to produce out of his own practice in architecture, and experience in antiquities, whatever he could possibly discover concerning this of Stonehenge." Webb's assertion respecting the *indigested notes*, renders it extremely problematical, whether they were ever presented to that king; for that Jones purposely delayed their completion, before his death, and did not publish them, during the reign of his son, seems to prove that he took no real interest in the question. *Dryden* honoured Dr. Charlton with an epistle in verse, upon his "*Chorea Gigantum*." *Works by Warton*, v. ii. p. 103.]

In the same year Jones was appointed one of the commissioners for the repair of St. Paul's, but which was not commenced 'till the year 1633, when Laud, then Bishop of London, laid the first stone and Inigo the fourth. In the restoration of that cathedral he made two capital faults.\* He

\* [The great repair or restoration of St. Paul's, by JONES, presented a pile of massive ugliness, which neither before, nor since, has been imagined or executed; resembling the Ægyptian pyramids, in style, much more than any ecclesiastical building in Europe. Perhaps, he might intend, that such heavy plainness should contrast more strongly with the portico, which was the redeeming feature of the whole design, and which, for grandeur and extent, must be considered as an admirable example of his talent. It no longer remains to be seen, but a very accurate idea of it, is afforded by Hollar's engraving in *Dugdale's History*. A brief description may claim the attention of the curious reader.

This Portico, according to the scale of *Harris's* plan, was 200 feet in length, fifty in depth, and forty, at the least, in height, to the top of the parapet and balustrade. There was no pediment. The architect had intended to have placed instead, ten statues of English kings, who had been benefactors to the church. Kings James and Charles only had found a station in the centre, with an isolated and poor effect; not to be attributed to the designer. The portico was octostyle, of the Corinthian order, having pilasters at each angle and three columns on either side. Jones certainly considered this as the grandest work which he was allowed to bring to completion. The inscription on the architrave was, "*CAROLUS Dei gratia M. Brit. Franc. et Hib. Rex Templum Divi Pauli vetustate consumptum, restituit Porticú. A. D. 1639.*" We learn from *Dugdale*, that "this most magnificent and stately portico the King erected at his own charge, at the west end, where he placed the statues of his father and himself, for a lasting memorial of this their advancement of so glorious a work. Which

first renewed the sides with very bad Gothic, and then added a Roman portico, magnificent and beautiful indeed, but which had no affinity with the ancient parts that remained, and made his own Gothic appear ten times heavier. He committed the same error at Winchester, thrusting a screen in the Roman or Grecian taste into the middle of that cathedral.\* Jones indeed was by no means successful when he attempted Gothic. The chapel of Lincoln's-inn has none of the characteristics of that architecture. The cloyster

portico was intended to be an ambulatory for such as usually walk in the body of the church, and disturb the solemn service of the choir, p. 143. It is well known to those, who are acquainted with the habits and customs of gentlemen of all descriptions, in London, in the reigns of Elizabeth and James, that the nave of St. Paul's was their daily resort for conversation and news. The fourth chapter of *Decker's Gull's Horn-book* is intitled, "How a gallant should behave himself in Paul's walk."

Of the fate of this structure after the abrogation of royalty, we are thus informed. "During the usurpation, the stately portico, with the beautiful corinthian pillars, being converted into shops for seamstresses, and other trades, with lofts and stairs ascending thereto—the statues had been despitefully thrown down, and broken in pieces." p. 148.

In neither of the plans made by Sir Christopher Wren does there appear any intention of adopting or preserving it, perhaps from extreme difficulty, rather than under-rating its decided architectural merit.]

\* [It is intended to supersede this work of Jones, by one of Gothic design.]



beneath seems oppressed by the weight of the building above.\*

The authors of the *Life of Jones* place the erection of the Banqueting-house in the reign of King Charles; but, as I have shown from the accounts of Nicholas Stone, it was begun in 1619, and finished in two years—a small part of the pile designed for the palace of our Kings; but so complete in itself, that it stands a model of the most pure and beautiful taste. Several plates of the intended palace of Whitehall have been given, but, I believe, from no finished design.† The

\* In *Dugdale's Origines Judiciales*, p. 34, is an account of the building of that chapel from a design of Inigo. The first proposal of building it was in 1609, but it was retarded 'till about 1617. The charge was estimated at two thousand pounds. It was finished in five years, and consecrated on Ascension-day 1623 by the Bishop of London, Dr. Donne preaching the sermon.

† [Many distinct designs, both plans and elevations, came into the possession of Dr. George Clarke, of Oxford (who was celebrated for his practical skill in architecture), as well as the copy of Palladio, hereafter to be noted. These have in several instances been connected into one plan, and that designated "Whitehall." It is evident, that those published in the *Vitruvius* (fol. 1717) could not be genuine, but a *cento* made up from such detached pieces, with very heterogeneous application of them. They are said to have belonged to W. Emmett, Esq. of Bromley, and claim to be the same presented to Charles I. in 1639. *Aubrey* (v. i. 413) says, that John Oliver, the city surveyor, had *all Jones's MSS.*; but he must surely mean those which Webb, his son-in-law and successor,

four great sheets are evidently made up from general hints; nor could such a source of invention and taste, as the mind of Inigo, ever produce so much sameness. The strange kind of cherubim on the towers at the end are preposterous ornaments, and whether of Inigo or not, bear no relation to the rest. The great towers in the front are too near, and evidently borrowed from what he had seen in Gothic, not in Roman buildings.\* The circular court is a picturesque thought,

had not. Lord Burlington probably procured those, which were not in the possession of Dr. Clarke.

Kent's edition of the Works of Inigo Jones was published first in 1727; with additions in 1744; lastly, in two volumes in folio, 1770.

Upon inspecting these, we are naturally led to discover the Banqueting-house, and the intended corresponding Chapel, which are seen *precisely*, in only one of them. *MSS. Lansdowne, Brit. Mus. no. 730. Survey or ground plot of Whitehall.*]

\* [To excite our admiration of the grandeur of conception with which the genius of Inigo Jones had inspired him, in the formation of a palace, not inferior either in extent or magnificence to those of the Roman Emperors, it will be necessary only to give the admeasurement, from the authority on which we may best rely. The plans above described agree generally as to the ground plot, although they differ so greatly as to the details of the elevation. The whole formed an oblong square, and consisted of seven courts, of which six were quadrangular. That in the centre of the building was larger than the other two chief divisions—and these were again subdivided into three courts, the centre one of which, on the north side, had two galleries, with arcades, and that on the south a circular court, which was called “the Persian,” of a diameter of 210 feet, bounded on the ground-floor by an open arcade. The

but without meaning or utility. The whole fabric however was so glorious an idea, that one forgets for a moment, in the regret for it's not being executed, the confirmation of our liberties obtained by a melancholy scene that passed before the windows of that very Banqueting-house.

In 1623 he was employed at Somerset-house,\*

piers between the arches were decorated with figures of Persian warriors in captivity. The upper story was ornamented between each window by Cariatides, bearing corinthian capitals, placed on their heads, with an entablature of that order, and the whole finished by a balustrade. The origin and history of such figures are well known to every scientific architect. It is amusing, and perhaps instructive, to contrast the judgment of an amateur by that of a professor of architecture. Sir William Chambers decides, that "there are few nobler thoughts, in the remains of antiquity, than Inigo Jones's "Persian court;" the effect of which, if properly executed, would have been surprising and great, in the highest degree."

*Civil Architecture, Edit. Gwilt. 8vo. p. 251.*

Towards Westminster, one front would have extended 1152 feet, and that towards the Park, including the present Banqueting-house, 720. The interior space of this room is the largest in England, with the exception of Westminster-hall, as it contains a greater number of cubic feet. It has dimensions of 115 feet length, 60 breadth, and 55 height.]

\* [We may regret that the garden front of old Somerset-house has been destroyed. It was taken down to give place to the enlarged design of Sir W. Chambers, which has now risen under more fortunate auspices, and was begun in 1774.

Few of Jones's works were more exempt from some of his faults, or exhibited a more elegant simplicity. There was a rustic arcade of five arches only, as many windows with alternate dressings as at Whitehall, between Corinthian pilasters,

where a chapel was to be fitted up for the Infanta, the intended bride of the Prince.\* The chapel is still in being. The front to the river, part only of what was designed, and the water-gate, were erected afterwards on the designs of Inigo, as was the gate at York-stairs.

Upon the accession of Charles he was continued in his posts under both King and Queen. His fee as surveyor was eight shillings and four-pence per day, with an allowance of forty-six pounds a year for house-rent, besides a clerk, and incidental expenses. What greater rewards he had are not upon record. Considering the havoc made in offices and repositories during the war, one is glad of being able to recover the smallest notices.

During the prosperous state of the King's affairs, the pleasures of the court were carried on with much taste and magnificence. Poetry, painting, music, and architecture, were all called in to make them rational amusements; and I have no doubt but the celebrated festivals of Louis XIV. were copied from the shows exhibited at Whitehall, in it's time the most polite court in Europe.

which were duplicated at either end. In *Gwillt's* edition of *Chambers* (8vo. 1825) is a small, but satisfactory, engraving of it. It was formerly the repository of some of the best of Charles the First's collection of pictures.]

\* Sir H. Bourghier, in a letter to Archbishop Usher, dated July 14, 1623, says, "The new chapel for the Infanta goes on in building." There was another chapel erected for her at St. James's, of which Don Carlos Colonna laid the first stone.  
*v. Rushworth.*

Ben Johnson was the laureat; Inigo Jones the inventor of the decorations; Lanieri and Ferabosco composed the simphonies; the King, the Queen, and the young nobility danced in the interludes. We have accounts of many of these entertainments, called masques: They had been introduced by Anne of Denmark. I shall mention those in which Jones was concerned.

Hymenaei, or solemnities of masque and barriers, performed on the Twelfth-night 1606, upon occasion of the marriage of Robert Earl of Essex, and the Lady Frances daughter of the Earl of Suffolk; at court; by Ben Johnson. Master Alphonso Ferabosco sung; master Thomas Giles made and taught the dances.

Tethys's Festival, a masque, presented on the creation of Henry Prince of Wales, June 5, 1610. The words by S. Daniel, the scenery contrived and described by master Inigo Jones. This was called the Queen's wake. Several of the Lords and Ladies acted in it. Daniel owns that the machinery, and contrivance and ornaments of the scenes, made the most conspicuous part of the entertainment.

February 16, 1613, a masque at Whitehall on the nuptials of the Palsgrave and the Princess Elizabeth, invented and fashioned by our kingdom's most artfull and ingenious architect Inigo Jones; digested and written by the ingenious poet, George Chapman.\*

\* Chapman was an intimate friend of Jones, and in 1616



Jones had dabbled in poetry himself; there is a copy of verses by him prefixed to Coryat's *Cru-  
dities*, among many others by the wits of that age, who all affected to turn Coryat's book into ridicule, but which at least is not so foolish as their verses.

Pan's Anniversary, a masque at court before King James I. 1625. Inventors Inigo Jones and Ben Johnson.

Love's Triumph, 1630, by the King and nobility; the same inventors.

Chlorida, the Queen's masque at court, 1630. The same.

Albion's Triumph, a masque presented at court by the King's Majesty and his Lords, on Twelfth-night, 1631; by Inigo and Johnson.

The Temple of Love, a masque at Whitehall, presented by the Queen and her Ladies, on Shrove-tuesday, 1634, by Inigo Jones, surveyor, and William Davenant.

Coelum Britannicum, a masque at Whitehall in the Banqueting-house on Shrove-tuesday-night; the inventors, Thomas Carew, Inigo Jones.\*

dedicated his translation of Musæus "To the most generally ingenious and learned architect of his time, Inigo Jones, Esq. surveyor of his majesty's works." See *Wood's Athenæ*, p. 594. Jones made the monument for Chapman in the church-yard of St. Giles.

\* [MSS. *Lansdowne B. Mus.* no. 1171. fol. Original ground plots and profiles of scenes erected at the new Masquing-house, being eight in number, by Inigo Jones.]

A masque presented by Prince Charles, September 12, 1636, after the King and Queen came from Oxford to Richmond.

Britannia Triumphans, a masque presented at Whitehall by the King and his Lords on Twelfth-night, 1637.

Salmacida Spolia, a masque presented by the King and Queen at Whitehall on Tuesday January 21, 1639. The invention, ornaments, scenes and apparitions, with their descriptions, were made by Inigo Jones, surveyor-general of his majesty's works; what was spoken or sung, by William Davenant, her majesty's servant.

Love's Mistress, or the Queen's masque, three times presented before their Majesties at the Phoenix in Drury-lane, 1640. T. Heywood gives the highest commendation of Inigo's part in this performance.

Lord Burlington had a folio of the designs for these solemnities, by Inigo's own hand, consisting of habits, masks, scenes, &c.

The harmony of these triumphs was a little interrupted by a war that broke out between the composers, Inigo and Ben;\* in which whoever

\* [The Editor of *Ben Johnson's* works, in the best edition which has been hitherto given of them, considers the evidence adduced to prove that his *Volpone*, was Sutton of the Charterhouse, and *Lantern Leather-head*, Inigo Jones, as without just foundation, resting on an erroneous application of those characters, transmitted by popular tradition. He says, that Jones went to Italy in 1612; and that he remained there during

was the aggressor, the turbulent temper of Johnson took care to be most in the wrong. Nothing exceeds the grossness of the language that he poured out, except the badness of the verses that were the vehicle. There he fully exerted all that brutal abuse which his cotemporaries were willing to think wit, because they were afraid of it; and which only serves to shew the arrogance of the man, who presumed to satirize Jones and rival Shakespeare. With the latter indeed he had not the smallest pretensions to be compared, except in having sometimes written absolute nonsense. Johnson translated the ancients, Shakespeare transfused their very soul into his writings.

Another person who seems to have borne much resentment to Jones was Philip Earl of Pembroke.\* In the Harleian library was an edition of *Stone-henge* which formerly belonged to that Earl, and the margins of which were full of strange notes written by him, not on the work, but on the author, or any thing else. I have such another common-place book, if one may call it so, of Earl Philip, the life of Sir Thomas More. In the

several successive years. *Bartholemew Fair* appeared in 1614; and thence he infers that Inigo was not the person he intended to satirize, but the designer of the masques who succeeded him, rather than a man absent from England.

Mr. Gifford resents this criticism, which he calls "scurrilous;" but we must not be surprised, that the refined sentiments of the aristocratic WALPOLE should vary so diametrically from those of the vigorous translator of Juvenal, upon this subject.]

\* R. Symondes calls him the bawling coward.

Stone-henge are memorandums, jokes, witticisms and abuse on several persons, particularly on Cromwell and his daughters, and on Inigo, whom his Lordship calls, Iniquity Jones ; and says, he had 16,000*l.* a year for keeping the King's houses in repair. This might be exaggerated, but a little supplies the want I have mentioned of any record of the rewards bestowed on so great a man. It is observable that the Earl, who does not spare reflections on his architect, never objects to him his having been maintained in Italy by Earl William ; nor does Webb, in his preface to the Stone-henge, though he speaks of Inigo's being in Italy, say a word of any patron that sent him thither.\* Earl Philip's resentment to Jones was probably occasioned by some disagreement while the latter was employed at Wilton. There he built that noble front, and a grotto at the end of the water. Wilton is one of the principal objects in a history of the arts, and belles lettres. Sir Philip Sidney wrote his *Arcadia* there for his sister ; Vandyck drew many of the race, Holbein and Inigo Jones imagined the buildings, Earl Thomas compleated the collection of pictures and assembled that throng of statues, and the last

\* [From the following circumstance it may be inferred, that neither the Earls of Pembroke nor Arundel were the first patrons of this celebrated architect. Jones, it is already proved, had returned to England from his first visit to Italy in 1605. In that same year Lord Pembroke was only a few years more, and Lord Arundel just of age. *Collins's Peerage*. His christian name Inigo, is the Spanish for Ignatius.]

Earl Henry has shown by a bridge designed by himself, that had Jones never lived, Wilton might yet have been a villa worthy of ancient Rome.

The works of Inigo are not scarce, though some that bear his name were productions of his scholars; some indeed neither of the one nor the other. Albins in Essex, I should attribute to the last class, though always ascribed to Inigo. If he had any hand in it, it must have been during his first profession, and before he had seen any good buildings. The house is handsome, has large rooms and rich cielings, but all entirely of the King James's Gothic. Pishiobury in Hertfordshire is said to have been built by him for Sir Walter Mildmay. At Woburn is a grotto-chamber, and some other small parts by him, as there is of his hand at Thorney-abbey, and a summer-house at Lord Barrington's in Berkshire. The middle part of each end of the quadrangle at St. John's Oxford is ascribed to him. The supporters of the royal arms are strangely crowded in over the niches; but I have seen instances of his over-doing ornament. Charlton-house in Kent is another of his supposed works; but some critics have thought that only the great gate at the entrance and the colonades may be of his hand. The cabinet at Whitehall for the King's pictures was built by him, but we have no drawing of it.\*

\* [There is a view in Pennant's *London*, taken from a drawing by Levines.]



At St. James's he designed the Queen's chapel. Surgeon's-hall\* is one of his best works ; and of the most admired, the arcade of Covent-garden and the church ; two structures, of which I want taste to see the beauties : In the arcade there is nothing remarkable ; the pilasters are as errant and homely stripes as any plaisterer would make. The barn-roof over the portico of the church-strikes my eyes with as little idea of dignity or beauty† as it could do if it covered nothing but a barn. The expence of building that church was 4500*l.*‡ Ambresbury in Wiltshire was designed

\* [Surgeon's-hall and Theatre were repaired by Lord Burlington. A compliment not greater than is due to Inigo Jones, but the greatest any modern can receive or bestow." *Ralph's Review.*]

† In justice to Inigo one must own, that the defect is not in the architect, but in the order:—who ever saw a beautiful Tuscan building ? Would the Romans have chosen that order for a temple ? Mr. Onslow, the late Speaker, told me an anecdote that corroborates my opinion of this building. When the Earl of Bedford sent for Inigo, he told him he wanted a chapel for the parishioners of Covent-garden, but added, he would not go to any considerable expence ; in short, said he, I would not have it much better than a barn—Well ! then, replied Jones, you shall have the handsomest barn in England.

‡ [The church of St. Paul, Covent-garden, has been styled by *Ralph*, in his *Critical Review*, "one of the most perfect pieces of architecture that man can produce." It has extreme simplicity but no magnificence ; and in the opinion of several other critics, "the total absence of ornament is not compensated by mere correctness of proportions." It was built in 1631, completely repaired in 1788, burned to the bare walls

by him, but executed by his scholar Webb, who married a cousin-german\* of Jones. Chevening is another house ascribed to him, but doubtful; Gunnersbury† near Brentford was certainly his: the portico is too large, and engrosses the whole front except a single window at each end. The stair-case and salon are noble, but destroy the rest of the house; the other chambers are small, and crowded by vast chimney-pieces, placed with an Italian negligence in any corner of the room. Lindsey-house ‡ in Lincoln's-inn-fields has a chaster front, but is not better disposed for the apartments. In 1618 a special commission was

in 1794, and in next year restored, with a just adherence to the original model, by Hardwick. Dimensions, 125 feet long without the vestibule, breadth 50.

The grand arcade was never completed beyond the north and eastern sides of the square. One half of the last mentioned has likewise been destroyed by fire; and rebuilt in a dissimilar style. The square in Lincoln's Inn Fields was laid out, but the mansion only of the Earl of Lindsey, on the western side, in which he first introduced the diminishing pilaster, was brought to completion before the death of Jones, or the Civil war. The greater part has been since rebuilt.

The elevations of the intended buildings both in Covent-garden and Lincoln's-inn-square, as made for Lord Arundel, who was the chief acting commissioner, are now preserved at Wilton.

\* [Anne, his only daughter. Webb was the son of his sister.]

† [Taken down in 1802.]

‡ Jones was one of the first that observed the same gradual diminution of pilasters as in pillars. Lindsey-house owes it's chief grace to this singularity.

issued to the Lord Chancellor, the Earls of Worcester, Pembroke, Arundel, and others, to plant, and reduce to uniformity Lincoln's-inn-fields,\* as it shall be drawn by way of map or ground-plot, by Inigo Jones, Surveyor-general of the works. Coleshill, in Berkshire, the seat of Sir Mark Pleydell, built in 1650, and Cobham-hall in Kent, were his. He was employed to rebuild Castle-Ashby, and finished one front, but the civil war interrupted his progress there and at Stoke-park in Northamptonshire. Shaftsbury-house, now the London-lying-in-hospital, on the east side of Aldersgate-street, is a beautiful front; at Wing, seven miles from his present seat at Ethorp in Buckinghamshire, Sir William Stanhope pulled down a house built by Inigo. The front to the garden of Hinton St. George in Somersetshire, the seat of Earl Poulet; and the front of Brympton, formerly the mansion of Sir Philip Sydenham, were from designs of Jones; as Chilham-castle, and the tower of the church at Staines, where Inigo sometime lived, are said to be. So is a very curious work, if really by him, as I know no other performance of his in that kind, a bridge at Gwydder in Wales, on the

\* That square is laid out with a regard to so trifling a circumstance, as to be of the exact dimensions of one of the pyramids. This would have been admired in those ages, when the Keep at Kenelworth-castle was erected in the form of a horse-fetter, and the Escorial in the shape of St. Laurence's gridiron.

estate of the Duke of Ancaster. Some alterations and additions he made at Sion. At Oatlands remains a gate of the old palace, but removed to a little distance, and repaired, with the addition of an inscription, by the present Earl of Lincoln.\* The Grange, the seat of the Lord Chancellor Henley, in Hampshire, is entirely of this master. It is not a large house, but by far one of the best proofs of his taste. The hall, which opens to a small vestibule with a cupola, and the staircase adjoining, are beautiful models of the purest and most classic antiquity. The gate of Beaufort-garden at Chelsea,† designed by Jones, was purchased by Lord Burlington and transported to Chiswick, where in a temple are some wooden seats with lions and other animals for arms, not of his most delicate imagination, from Tart-hall.‡

\* [Henricus Com : de Lincoln hunc arcum opus Ignatii Jones vetustate corruptum restituit.]

† [The residence of the first Duke of Beaufort.]

‡ [The Editor is aware of the difficulty which offers itself, in positively fixing several works, which Mr. W. has overlooked from doubts so entertained, because some of them were by Jones, as far as the original design or idea, but arranged and executed, subsequently, by Webb and Carter, who claimed them for their own. Nevertheless, he will mention some of them. It is a fair conjecture, that York House and Burley on the Hill, in Rutlandshire, known to have been both erected for the favourite Buckingham, were superintended by Inigo Jones. The latter was built upon magnificent substructions and terraces, the rival in point of situation and extent of Belvoir Castle. The Parliament army, in a predatory march,

He drew a plan for a palace at Newmarket, but not that wretched hovel that stands there at present. The last, and one of the most beautiful of his works, that I shall mention, is the Queen's house at Greenwich. The first idea of the hospital is said to have been taken by Webb from his papers. The rest of his designs, and his smaller works, as chimnies and ceilings, &c. may be seen in the editions of Kent, Ware, Vardy, and Campbell.\*

Dr. Clarke of Oxford had Jones's Palladio,†

set fire to it in 1645. Part of Cobham-hall, Kent, built by him for James Duke of Richmond, (and where his portrait is still preserved) had a ceiling divided into compartments with an oval in the centre, like those at Whitehall and York-house; and painted by Horatio Gentileschi. Crewe-hall, in Cheshire, and Sherbourn, in Gloucestershire, were certainly built by him; as were the stone pillars at Holland-house, as far as the design; and lastly, Forty-hall, in Enfield, for Sir Nicholas Rainton. He had built a house for himself in St. Martin's-lane, London, and another as a country residence, at Cherry-garden farm, Charlton, Kent. Devonshire-house, Piccadilly, burned down in 1734, was attributed to him.]

\* In *Hutchins's History of Dorsetshire*, vol. ii. p. 461, there is a plate of a handsome gateway at Clifton Maubank, which is ascribed to Inigo, and, I believe, justly. There is simplicity and proportion, niches with shells, and a Grecian entablature, though mixed with many traces of the bad style that preceded him. He seems to have enticed the age by degrees into true taste.

† [This copy is of the Edition printed “*In Venezia, appresso Barto. Carampolo*, fol. 1613. It was purchased of Michael Burghers, the engraver, by Dr. G. Clarke, who bequeathed it to Worcester College, Oxford; and the Editor has been lately



with his own notes and observations in Italian, which the doctor bequeathed to Worcester college. The Duke of Devonshire has another with the notes in Latin. Lord Burlington had a Vitruvius noted by him in the same manner. The same Lord had his head by Dobson. At Houghton, it is by Vandyck.\* Hollar engraved one of them. Villamena made a print of him while he was in Italy. Among the Strafford Papers there is a letter from Lord Cottington to the Lord

favorer, with an inspection of it. Many notes in Italian are written on the margin; and Jones's autograph frequently, with a very few architectural elevations, delicately drawn, with Indian ink. The first date is "Vicenza Thursdaie, 23 Sept. 1613." Another "In the name of God, Amen. The second daie of January, 1614, I being in Rome, composed the desine followinge, with the ruines. *INIGO JONES*."

This very curious book was the companion of the great architect in his peregrinations through Italy, and has suffered much in the service, but has been judiciously kept in the state in which he left it. Leoni promised these notes in the first edition of his architecture, but did not give them.

Pope, in a letter addressed to Jervas, the painter, says, "I had the good fortune to be often in company with Dr. Clarke (at Oxford), and he entertained me with several drawings, and particularly with the original designs of Inigo Jones for Whitehall." *Pope's Works*, vol. vii. p. 322. *Warton*:

The drawings of the intended palace are so highly finished as to induce a doubt, whether they were left in that state by Inigo Jones himself, or are a pasticcio from his sketches? In 1680, eighteen years before the fire, a survey and ground-plot of the then existing palace was drawn by John Fisher, and engraved by Vertue, in 1747.]

\* [Another at Kensington, by P. Nogari, painted at Rome]

deputy sending him a memorial from Inigo, relating to the procurement of marble from Ireland.\*

Inigo tasted early of the misfortunes of his master. He was not only a favourite† but a Roman Catholic. In 1646 he paid 545*l.* for his delinquency and sequestration. Whether it was before or after this fine I know not, that he and Stone buried their joint stock of ready money in Scotland-yard; but an order being published to encourage the informers of such concealments, and four persons being privy to the spot where the money was hid, it was taken up and reburied in Lambeth-marsh.

Grief, misfortunes, and age, terminated his life.‡ He died at Somerset-house July 21, 1651,

\* [*Dryden*, without appearing to have intended it, has most happily described the true style of I. Jones, and the architecture which he introduced into his native country.

“ Firm Doric pillars found your solid base,  
The fair Corinthian crowns the higher space,  
Thus all below is strength and all above is grace.”

*Epist to Congreve.*]

† In *Vanderdort's* catalogue is mention of a picture of Steenwyck bought by Inigo for the King, p. 15, and of a waxen picture of Henry VIII. and a drawing of Prince Henry presented by him, p. 75.

‡ [As inscribed on the tomb of another man of genius, “*Senio ac mœrore confectus.*”]

Extract from the Register of the Parish of St. Bennet, Paul's Wharf. “Inigoe Jones buried 26 June 1632.”

*A. Wood* (p. 1114) says that “Inigo Jones died about Mid-

and on the 26th of the same month was buried in the church of St. Bennet's Paul's-wharf, where a monument\* erected to his memory was destroyed in the fire of London.

I here conclude this long chapter on the reign of King Charles. The admirers of that Prince will not think, I hope, that I have stinted them in anecdotes of their favourite monarch.

The next scarce deserves the name of a chapter; it contains the few names we find of Artists during the Interregnum.

summer 1652 æt 79. His only daughter and heir, Anne, married her first cousin John Webbe of Butleyh in Somersetshire, into whose hands the greater part of his MSS. came. Oliver the city surveyor had others.

The male heir of this family of Webbe, if any remain, is the sole representative of Inigo Jones. *MSS. Coll. Arm. Visit: Somerset. 1672.*]

\* The arms on the frame of his picture, when bought by Sir Robert Walpole, were, per bend sinister ermine and ermine a lion rampant, or, within a border engrailed of the same.

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## REMARKS.

THE subject of the preceding Chapter being chiefly the History of Portrait-painting, as improved by the transcendent talents of Rubens and Vandyck, other observations will more readily follow a concise catalogue of such residences of the nobility, in which a series of their ancestors has been preserved from dispersion, and in a perfect state.

### 356 PAINTERS IN THE REIGN OF CHARLES I.

*Collections of Portraits of individuals of noble families in groups or singly.*

1. Howards. { Norfolk House, Arundel Castle, and Worksop Manor, Notts. Charlton, Wilts. Castle Howard, and Greystoke Castle, Cumberland.
2. Percy and Seymours. { Sion House, Northumberland House, and Petworth, Sussex.
3. Veres and Cavendishes. { Welbeck, Notts. Devonshire House, London, and Chatsworth, Derbyshire.
4. Herberts. Wilton Abbey, High Clere, and Powys Castle.
5. Greys. Wrest, Herts, and Dunham Massey, Cheshire.
6. Russels. Woburn Abbey, Bedfordshire.
7. Somersets. Badminton, Gloucestershire.
8. Thynnes. Longleat, Wilts.
9. Nevilles. Mereworth Castle, Kent.
10. Hastings. Donington Castle, Leicestershire.
11. Sydneys. Penshurst, Kent.
12. Mannors. Belvoir Castle, Rutlandshire.
13. Stanleys. Knowlsley, Lancashire.
14. Cecils. Burleigh, Lincolnshire, Hatfield, Herts.
15. Lees. Ditchley, Oxfordshire.
16. Villiers. The Grove, Amesbury.
17. Norths. Wroxton Abbey, Oxfordshire.
18. Digbys. Sherburn Castle, Dorset, and Gothurst, Bucks.
19. Spencers. Althorp, Northamptonshire.
20. Comptons. Castle Ashby, Ditto.
21. Fieldings. Newnham Paddox, Warwickshire.
22. Grevilles. Warwick Castle.
23. Lumley, Fitzalan & Howard. { Lumley Castle, Durham.
24. Wentworths. { Wentworth Castle, Wentworth House, Yorkshire.
25. Sackville's. Knowle, Kent.

The above are not enumerated *exclusively*, or as being the only collections which contain a series of this description, but

as serving to ascertain them. Others may have been omitted, but from ignorance only of their existence, or in many instances the difficulty of inspecting them. In the more general assemblage of the portraits of the illustrious nobles of the past centuries, such as those at Gorhambury, the Grove, Herts, Longleat, Knowle, Woburn Abbey, Warwick Castle, and Ham House, Surrey, many originals, and repetitions of contemporary portraits of individuals are known to recur, which are not unfrequently of equal merit and curiosity.

The late Sir W. Musgrave, well known for his collection of English heads, gave to the British Museum his copy of GRANGER, with most copious additions and notes (*Additional Cat.* no. 6301) particularly with regard to portraits, still extant; and the houses in which they remain. These MSS. have been inspected, with care, by the Editor, and with due acknowledgment for the information, acquired from them; but, he must say, that in some few instances which he has had the opportunity of examining, it was most evident, that Sir William had merely copied that useful domestic manual (in great houses) called the "Housekeeper's list;" and that conjecture, sanctioned by tradition, had designated certain portraits, in defiance of the painter's style, date, or identity of the person represented. The names of great masters most frequently *taken in vain*, are those of Holbein, Jansen, and Vandyck,—in portraits, as Mr. W. has elsewhere observed, "which are christened by chance, like children at a foundling hospital."

A very delightful feeling results from the inspection and consequent acquaintance with the portraits of those who have lived two centuries before us. We feel a greater satisfaction, when we see "the lively portraiture displayed"—when we have the reflected image of any individual, in whose history we have taken an interest, presented to our instant recollection, by being brought forward to our view. "When we read a description of any remarkable person, as to the colour of complexion, and features, in any memoir of the time, it is gratifying to find, that the portrait before us, is in exact correspondence; and the best evidence of its being a true



resemblance. Thus, a reminiscence is given of those who, for ages, have lain in the grave, and the idea of what they were in life becomes stronger and more animated as we have the opportunity of contemplating their very shape." *Brydges*.

This curiosity may, perhaps, be not considered as strictly philosophical, but to those who delight to investigate the history of old times, more congenial, as the imagination is not entirely excluded. By associating in "the mind's eye" eminent personages of either sex, the great characters of any age, in particular, we can be present at the courts or councils of our Henry's, Elizabeth, James or Charles. We can call together, from an acquaintance with many individuals, whose portraits even yet can grace the walls of lengthened galleries, the family circles of our ancient nobility and gentry.

"All the fair series of the whiskered race." *T. Warton*.

Whatever we may have learned of their domestic life and habits, becomes much more interesting and intelligible by the certainty of resemblance to the living actors, in past scenes. We rescue, by these aids, from utter oblivion of the real life, a satisfactory knowledge of their persons, the characteristic peculiarity of features, individual countenance, and the perpetual variety of their attire and habiliments. Every beautiful or dignified portrait by the pencil of Vandyck will give us an increased pleasure, from the idea of its truth and identity, by which alone a real interest can be created.

"*Sic oculos—sic ille manus—sic ora ferebat.* *Virgil*."

Historical painting was, even at the close of the reign of Charles the first, a stranger to England, excepting that the allegories of Rubens and Gentileschi may be so esteemed. We had no artist employed on sacred or classical subjects, as in the schools of Italy, France, and Flanders, whose works then adorned our growing collections, and were in great request. The former were demanded by the religion of those countries, and not by that of our own; the latter, whilst the taste for portrait-painting was universal, offered no reward to the exertions of native talent, as directed to that point.

Dobson, who may be styled the first English artist, adopted, in a few instances, the idea of making the historical groups, which are mentioned by Mr. W. subservient to the prevailing fashion, by giving the real likeness of known individuals, so that he might by such an expedient, excite a greater interest in his works. He had indeed learned it from the practice of the foreign artists, whose "Holy families" were very frequently taken from the domestic circle of their employers.

With respect to Architecture, both the earlier and the later manner, by which the works of Inigo Jones were characterised, formed a new style and æra in its history.

The first mentioned showed, certainly, nothing of the Palladian genius, excepting the dimension of his buildings and the partial application of the orders.

To the cursory notices of the more celebrated works of Inigo Jones, exclusively of Whitehall, certain additional information has been collected.

Mr. W. speaks of the "sublime dreams of Piranesi," and those equally so of the architect and his royal patron, were no less "the baseless fabrics of a vision." He conceived Whitehall a palace, to which, had it been completed, the Louvre, Thuilleries and Escorial were to yield the palm of superiority. This might flatter the venial vanity of a monarch of taste and judgment. At no period of the reign of Charles the First, even in its state of comparative prosperity, could he have supposed that he possessed, or ever should possess, the means of erecting a royal residence of such excessive sumptuousness and magnificence. The Banqueting-house, or hall of audience, had cost 19,000*l*, and is stated to have been a *fifty-fifth part only* of the "gorgeous palace," which was in distant contemplation. When Jones succeeded, as master of the boards of works, the funds were so nearly exhausted, that he *nobly* remitted his own advantages. Charles had found it no easy business to pay the Duke of Mantua 18,000*l*. for his gallery of paintings and statues. Still, such pursuits were most congenial to his taste and inclination; and his frequent and confidential conversations with Rubens, Vandyck, and Jones, upon the present or future exertion of their several

talents, were the delight of his happier, and the solace and amusement of his inauspicious days.

The reign of Charles the First was the dawn of classical sculpture in England. Hitherto, we had considered that sublime art, as applicable only to Gothic architectural embellishment or sepulchral monuments; and it had rarely elevated itself much above mere carving. We were almost ignorant of ancient art, or had, previously at least, a very imperfect knowledge of it, from a few casts in bronze or plaster, which had been brought over from France, in the preceding age.

The first collection of small bronzes from the antique had been made by P. Henry, to which a few originals were added by the King, which were included in the purchase from Mantua. Rubens had made a small but valuable selection, which had enabled him to write his treatise on that subject; and which were afterwards placed in York-house by the Duke of Bucks. Lord Arundel's collection, deposited in his gallery at Arundel-house, exceeded the above mentioned with respect to number, and rivalled them in excellence. The dispersion of the two first is irretrievable. It is believed that the Spanish ambassador, Don Alonzo Carderías, transported those which he had bought of the Parliamentary commissioners, and that they are now at the palace of Aranjuez. Those belonging to the Duke of Bucks, were sold at Antwerp to German princes, chiefly because they had been in the cabinet of Rubens. Of the last, an account has been given, as having been retained, in this country.

We must in candour allow, that none of these statues were of pre-eminent consideration, as specimens of Grecian art. Removal from Italy of any very excellent piece of sculpture was at that period rigidly interdicted. The first virtuoso who brought a statue of high merit into England, was Thomas Coke, Earl of Leicester, in the last century; who is said to have been imprisoned at Rome, for a short time, by command of the Pope, for having negociated the successful removal of the celebrated Diana, now at Holkham.

During the last reign, an improved taste influencing individuals of rank or great opulence, has rendered our own country

inferior only to Florence, or even Rome itself, in the acquisition of antique sculpture, both Greek and Roman. A greater desire of becoming possessed of such treasures—recent discoveries of the finest specimens—restrictions against their sale to foreigners, being either connived at, or removed—and above all, the late political changes on the continent—have contributed to form the NATIONAL GALLERY, in the *British Museum*, and to enrich the several cabinets of private collectors. *The Catalogues Raisonnés*, elucidated by learned dissertations, which have been published within these last few years, will amply prove to the *Dilettanti* of Europe, how valuable our collections of statuary and sculpture are, and the sound intelligence we have acquired, concerning them.

In the additional annotations, extracts have been admitted from autographic memoirs, in which the opinions of the writers, as to the merit of any contemporary painter, in particular, has been given without reserve; and other anecdotes recorded, by which dubious facts may be confirmed or refuted.

The Editor has, therefore, availed himself freely of all evidence of that description as it has occurred, in the memoranda of Aubrey, Evelyn and Pepys, which, having been lately printed, justly engage the notice of the Public.



Whitehall.

## CHAPTER IV.

## ARTISTS DURING THE INTERREGNUM.

OF these the first in rank, if not in merit, was

## GENERAL LAMBERT,

who, we are told by the author of the English School, was a great encourager of painting and a good performer in flowers;\* some of his works were at the Duke of Leeds's at Wimbleton; and it was supposed that he received instructions from Baptist Gaspars, whom he retained in his service. The General's son John Lambert painted portraits. There is a medal of the General by Simon.

\* [General Lambert's claim to a place among artists stands equally with that of others already mentioned, who are not to be considered as having professionally promoted the arts. It is however very probable, that Lambert, alone, who of all the members of the Parliamentary government, shewed any partiality to them, had recommended Walker, Cooper, and Simon, the most eminent artists of their age, to Cromwell; and that during Lambert's long retirement from public affairs, he cultivated drawing for his own solace and amusement. He is said to have painted flowers—but as objects of beauty, and not of science.]



## ROBERT WALKER,

Died 1658,

a portrait-painter, contemporary with Vandyck,\* but most remarkable for being the principal painter employed by Cromwell,† whose picture he drew more than once. One of those portraits represented him with a gold chain about his neck, to which was appendent a gold medal with three crowns, the arms of Sweden, and a pearl; sent to him by Christina in return for his picture by

\* [It is nowhere said, positively, that Walker had studied in the school of Vandyck. His manner is his own, and he was an artist of no common merit; having probably improved his style during the interregnum, by the works of the great portrait-painters who had preceded him.

The Protector sate to him, many times. Mr. Evelyn decides that the best likeness is that, in a double portrait, once in the collection of the Earl of Bradford, which has been absurdly called in the engraving by Lombart, "Cromwell and Lambert;" but it is of his son Richard, a youth tying on his sash; an idea, which is borrowed from Vandyck, in his portrait of Lord Goring. Others of Cromwell, presented by himself to Colonel Cooke and Speaker Lenthall, are still in the possession of their descendants. At Nuneham are Lambert, Sir W. Waller and his Lady, and Aubrey the last Earl of Oxford.]

This first-mentioned portrait was sold with Lord Mountfort's collection, in 1775, and is probably now at Cashiobury. Besides these, Walker's authentic portraits are of Lambert, Ireton and Fletewood; those belonging to his own family, or those whose ancestors were connected with his government.

† There is a capital half length of General Moncke at the Countess of Montrath's, Twickenham park. I do not know the painter, but probably it was Walker.

Cooper, on which Milton wrote a Latin epigram. This head by Walker is in the possession of Lord Mountford at Horseth in Cambridgeshire, and was given to the late Lord by Mr. Commissary Greaves,\* who found it in an Inn in that county.† Another piece contained Cromwell and Lambert together: This was in Lord Bradford's collection. A third was purchased for the Great Duke, whose agent having orders to procure one, and meeting with this in the hands of a female relation of the protector, offered to purchase it; but being refused, and continuing his solicitation, to put him off, she asked 500*l.*—and was paid it. It was on one of these portraits that Elsum wrote his epigram, which is no better than the rest.

By lines o'th face and language of the eye,  
We find him thoughtfull, resolute and sly.

From one of R. Symondes's pocket-books, in

\* [Of the picture above-mentioned, as possessed by Mr. Greaves of Fulborne, near Cambridge; a more circumstantial account is found in *Noble's Memoirs of Cromwell* (v. i. p. 308), which mentions that Christina had sent the Protector the chain Mr. W. describes; in return for which, a portrait of him by Walker, representing the royal present, as worn about his neck, was sent to Stockholm, where it was seen by Isaac Le Heup, Esq. a late envoy to that court. But there is no account of any such portrait by Cooper; so that the Latin verses accompanied the picture, by Walker. Mr. Greaves' picture was a repetition, and was bequeathed by him to the late Dr. Warren, Bishop of Bangor. A satisfactory investigation of all the portraits of Cromwell, which have claims to originality, is likewise offered in detail (p. 309-10). At Woburn, in a buff doublet, with his son and daughter]

† Another is at the Earl of Essex's at Cashiobury.

which he has set down many directions in painting that had been communicated to him by various artists, he mentions some from Walker, and says, the latter received ten pounds for the portrait of Mr. Thomas Knight's wife to the knees; that she sat thrice to him, four or five hours at a time. That for two half lengths of philosophers, which he drew from poor old men, he had ten pounds each in 1652; that he paid twenty-five pounds for the Venus putting on her smock (by Titian) which was the King's, and valued it at sixty pounds, as he was told by Mrs. Boardman, who copied it; a paintress of whom I find no other mention;\* and that Walker copied Titian's famous Venus, which was purchased by the Spanish Ambassador, and for which the King had been offered 2500*l*. He adds, Walker cries up De Critz for the best painter in London.

Walker had for some time an apartment in Arundel-house† and died a little before the restoration;‡ his own portrait is at Leicester-house, and in the picture-gallery at Oxford. Mr. Onslow has a fine whole length, sitting in a chair, of Keble, keeper of the great seal in 1650, by this painter.

\* He names too Loveday and Wray, equally unknown.

† [Walker had not a residence in Arundel-house before the death of Henry Frederic Earl of Arundel, when the government took possession of it.]

‡ There is a good print of Walker, holding a drawing, by Lombart. [From the original at Belvoir castle.]

## EDWARD MASCALL

drew another portrait of Cromwell, which the Duke of Chandos bought of one Clark, then of the age of 106, but hearty and strong, who had been summoned to London on a cause of Lord Coningsby. This man had formerly been servant of Mascall and had married his widow, and was at that time possessed of 300*l.* a year at Trewellin in Herefordshire. He had several pictures painted by Mascall. Of the latter there is an indifferent print, inscribed, *Effigies Edwardi Mascall, pictoris, sculpta ab exemplari propriâ manu depicto.* James Gammon sculpsit.

## ——— HEYWOOD.

Of this person I find no mention but that in 1650 he drew the portrait of General Fairfax, which was in the possession of Mr. Brian Fairfax. A draught from this by one James Hulet was produced to the Society of Antiquaries by Mr. Peck in 1739.

PETER BLONDEAU AND THOMAS  
VIOLET

were employed by the commonwealth to coin their money, of whom and their contests see Vertue's account in his history of the works of Thomas Simon, p. 17. Blondeau, after the resto-

ration, November 3, 1662, received letters of denization, and a grant for being engineer of the mint in the tower of London, and for using his new invention for coining gold and silver with the mill and press; with the fee of 100*l.* per ann.\*

### FRANCIS CARTER,

was chief clerk of the works under Inigo Jones:†

\* ["In 1651, P. Blondeau produced some pieces exquisitely coined by the mill and screw, and impressed with letters or graving on the rim or edges; the engraver employed in making the dyes being the famous Simon." *Folke's Introd. Coins*, p. 96. *Leake's Engl. Money*, 8vo. *Snelling*, p. 34. *Ruding's Hist. Coinage*, v. ii. p. 330. *Pinkerton's Coins and Medals*, v. ii. 172.

*Pepys* in his *Memoirs*, p. 181, speaking of the Coinage in 1660, observes, "Blondeau will shortly come over, and then we shall have it better, and the best in the world."

1663. "Dined with us Mr. Slingsby of the mint, who shewed us all the new pieces, both of gold and silver, that were made for the King, by Blondeau's way: and compared them with those made for Oliver. The pictures (*heads*) of the latter were all made by Simon, and of the King by one Rotyr, above the others; and indeed I think they are better, because the sweeter of the two; but upon my word, those of the Protector are more like in my mind than the King's, but both very well worth seeing." p. 207.

At G. Vertue's sale in 1757 Oliver's crown, half-crown, shilling, and sixpence of the Commonwealth, produced only 1*l.* 16*s.*—*Priced Catalogue*. From Blondeau's die.‡

† [It is not easy to distinguish the houses built by Webbe or Carter, from Jones's designs, on account of their near resemblance, excepting by some decisive document.]



There is an entry in an office-book of a payment to him of 66*l.*—13*s.*—4*d.* He lived in Covent-garden, and during the commonwealth was a justice of peace, and made surveyor of the Works, in which post he was continued by Oliver. He died soon after the restoration.

At the Protector's funeral among others walked the following persons, his officers,

The master carpenter,  
 Mr. Davenport, master joyner,  
 Mr. Kingwood, master carver,  
 Mr. Philips, master mason,  
 Mr. Thomas Simon, chief graver of the mint.

WALKER.

LAMBERT.

MASCALL.



## REMARKS.

MR. WALPOLE has considered Cromwell as a man of a gloomy temperament, both by nature and policy, and to have been totally averse from a love of the arts ; but this decision is not perhaps made with strict justice. That he delighted in music, is certain, from his having placed an organ in one of the private apartments of Whitehall Palace, upon which, it is known, that he frequently played. That he often sate to Walker for his portrait, and once to Lely, is evident, from the pictures themselves ; and that, in proof of his general estimation of painting, he secretly arranged the purchase of the Cartoons, and other celebrated pieces in the Royal Collection, has been already mentioned. The selection which, by Lambert's recommendation, he made of a very few, but eminent artists, affords an evidence, that he did not hold the state of the arts, under his new government, in contempt, or as an object totally beneath his care. The government may be distinguished from the man.

His portrait by Walker, as before observed, sent to Christina Queen of Sweden, was accompanied by the subjoined verses, attributed when first printed, by Toland to Milton, the Latin Secretary ; but by T. Warton, a much better judge of style, to Andrew Marvel, his assistant. (*Milton's Minor Poems*, p. 499, n.)

AD CHRISTINAM SUECORUM REGINAM, NOMINE CROMWELLI.

Bellipotens Virgo, septem regina trionum

Christina ! Artoci lucida stella poli !

Cernis, quas merui durâ sub casside rugas,

Utque senex armis impiger ora tero :

Invia fatorum dum per vestigia nitor,

Exequor et populi fortia jussa manû,

Ast tibi submittit frontem reverentior umbra :

Nec sunt hi vultus regibus usque truces."

“These lines (observes the critic), are simple and sinewy. They present Cromwell in a new and pleasing light, and throw an air of amiable dignity on his rough and obstinate character.”

Milton's panegyric has more loftiness of expression ; and Waller's verses are more polished ; but Charles the Second deserved the reply to his well known remonstrance—“that poets ever succeed best in fiction.”

There is no public work, connected with the arts in England, which was either designed or completed, during the Interregnum.

## APPENDIX.

\* *Appointment of King's Painter to D. Mytens.*

† *De Concessione Officii Danieli Mittens.*

A. D. 1625. 1 Car. 1<sup>mi</sup>.

CHARLES, by the Grace of God, &c. To all whome these presentes shall come, Greeting ;

Knowe yee that wee, haveing experience of the facultie and skill of Daniel Mittens in the art of picture draweing, of our especiall grace, certeine knowledge and meere motion, have given and granted, and by theise presentes, for us our heirs and successors, doe give and graunte unto the said Daniel Mittens the office or place of one of our picture drawers of our chamber in ordinary, and him the said Daniel Mittens, one of our picture drawers of the chamber of us our heires and successors, do appointe constitute and ordaine by theise presentes, To have, houlde, occupy and enjoy the said office or place unto the said Daniel Mittens for and dureing his naturall life ;

And further, of our more especiall grace and certeine knowledge and meere motion, wee have given and graunted, and, by theise presentes for us our heirs and successors, doe give and graunte unto the saide Daniel Mittens for the exercising of the said office or place, the yearlie fee and allowance of twentie pounds of lawfull money of Englande by the yeare, to have and to holde receive and enjoy the said fee and allowance of twentie pounds by the yeare, to the said Daniel Mittens and his assignes, for and dureing the naturall life of the said Daniel Mittens, out of the treasure of us our heires and successors, at the receipte of the exchequer of us our heires and

\* This grant refers to vol. ii. page 16.

† *Rymer's Fædera*, vol. xviii. p. 111.

successors, by the hands of the Treasurer and Chamberlaines of us our heires and successors there for the tyme being, att the foure usuall feasts of the yeare, that is to say, at the feasts of the Nativitie of Saint John Baptist, St. Michael the Archangell, the Byrth of our Lord God, and the Annuntiation of the blessed Virgin Mary by even portions to be paid, the first payment thereof to begin from the feaste of the Annuntiation of the blessed Virgin Mary last past before the date hereof, together with all and all manner of other fees, profitts, advantages, rights, liberties, commodities and emoluments whatsoever to the said office or place belonging or of righte appertayneing, or which hereafter maie anie way be due belonging or apperteyneing ;

Wherefore our will and pleasure is, and wee doe by theise presentes, for us our heires and successors, commaunde and authorize the saide Treasurer, Chauncellor, Under-treasurer and Barons of the said Exchequer for the tyme being, and all other the officers and ministers of the saide courte, and of the receipte there for the tyme beinge, that they, and every of them, to whom itt doth or shall appertaine, doe not only upon sighte of theise our letters pattents, or the inrollment of them, from tyme to tyme pay and deliver, or cause to be payed and delivered unto the said Daniel Mittens and his assignes the saide yearlie fee and allowance of twenty pounds as the same shall growe due, but doe alsoe give allowance thereof accordinge to the true intente and meaning of theise presentes : And theise our letters pattents, or the inrollment thereof, shall be yearlie and from tyme to tyme, as well to the Treasurer and Chamberlaines of our said exchequer, as to all other the officers and minlsters of us our heires and successors, to whome it shall apperteine, a sufficient warrant and discharge in this behalfe ;

Although express mention, &c.

In Witnes, &c.

Witnes our self at Westminster, the fowerth day of June.

*Per Breve de Privato Sigillo.*



*Pro Daniele Myttens.*

REX, quarto die Junii, concessit Danieli Myttens the office of one of the picture drawers of the King's chamber during his lyff. P. S.

\* *Grant to Sir F. Crane.*

† *De concessione speciali Francisco Crane Militi.*

A. D. 1625. 1 Car. 1<sup>mi</sup>.

CHARLES, by the Grace of God, &c. To the Treasurer, Chancellor, Under-treasurer, Chamberlaines and Barons of the Exchequer, of us, our heires and successors nowe being. To the Receavor Generall of us, our heires and successors of our Duchie of Cornwall for the time being, and to all other the officers and ministers of us, our heires and successors, to whome itt shall appertaine, and to everye of them, Greeting.

Whereas upon our bargaine heretofore made by ourself, with our trustie and well-beloved servant Sir Francis Crane Knight, for three suits of gould tapistries by him delivered to our use, we stand indebted to the said Sir Francis Crane in the somme of six thousand poundes of lawfull money of England, for satisfaction of which somme we are well pleased to give unto him an annuitie or yeerlie pension or allowance of one thousand pounds for ten years, or reasonable recompence or allowance for the forbearance of the said debte of sixe thousand poundes, if wee shall fynde cause at anie time to pay in the same ; and whereas we are graciouslie pleased to contribute one thousand poundes a yeare towards the furtherance, upholding and maintenance of the worke of tapestries lately, brought into this our kingdome by the said Sir Francis Crane, and now by him or his workmen practised and put in use at Mortlake in our countie of Surrey ;

Know yee that wee, as well in satisfaction of the said debte or somme of six thousand pounds, so as aforesaid mentioned to

\* Vol. ii. p. 50.

† *Rymer*, vol. xviii. p. 62.

be by us oweing unto the said Sir Francis Crane, as in performance of our royal intention, pleasure and purpose in the payment of the said contribution for the better maintenance of the said woorke of tapestries, of our especial grace, certeyne knowledge and meere motion, have given and graunted, and by theis presents, for us, our heirs and successors, doe give and graunte unto the said Sir Francis Crane one annuitie or yeerely pension of two thousand pounds of lawfull money of England by the yere.

To have, houlde, perceive, receive and take the said annuitie or yeerely pension of two thousand pounds of lawfull money of England by the yere, to the said Sir Francis Crane, his executors or assignes, from the feaste of the Byrth of our Lord God laste paste before the date hereof, for and dureing the terme, and untill the full ende and terme of ten yeares from thence next ensueing, fullie to be compleate and ended, To be perceived, had and taken at and from the handes of the Receivor Generall of us, our heirs and successors for the tyme being of our said Duchie of Cornwall, out of the rentes, somme and sommes of money reserved, due and payable, or hereafter to be due and payable unto us, our heirs and successors, for or in respect of the preemption of tynne within the counties of Cornwall and Devon, and which shall from tyme to tyme be payde unto and be remayning in the handes of the said receiver for the tyme being, or at the receipt of the Exchequer of us, our heires and successors, by the hands of the Treasurer, Undertreasorer and Chamberlaines of the said Exchequer for the tyme being or some of them, out of the treasure of us, our heires and successors from tyme to tyme remayneing in their or any of their handes, at the feastes of the Nativitie of St. John Baptiste, and the Byrth of our Lord God, by even and equal portions to be payde, the firste paymente thereof to be made at the feaste of the Nativitie of St. John Baptiste next ensueing the date of theis presentes; Wherefore our will and pleasure is, and wee do hereby for us, our heires and successors straightlie charge and commaund, the Receivor Generall of us, our heires and successors of the said Duchie of Cornwall for

the tyme being, and also the Treasurer, Undertreasurer and Chamberlaynes of the Exchequer of us, our heires and successors for the tyme being, that they or some of them, upon sight of theis our letters pattents, or the inroolment of them, doe from tyme to tyme paie and deliver, or cause to be payde and delivered unto the said Sir Francis Crane, his executors or assignes, the foresaide annuitie or yeerlie pension of two thousand poundes of lafull money of England before by these presents given and graunted, accordinge to the tenor, effecte and true intent and meaning of theis our letters pattents.

And our further will and pleasure is, and wee doe hereby, for us, our heires and successors, give full power and authoritie unto, and also require and commaund, the Treasurer, Chancellor, Undertreasurer and Barons of the said Exchequer of us, our heires and successors for the tyme being, or any other our officers to whom it shall or may appertaine, that they and everie of them doe from tyme to tyme make and give allowance and defalcation unto the said Receiver General for the tyme being, of his accompte and accompts to be made for the revenue within his charge, and receipte of and for all such payments, somme and sommes of money as the said Receivor shall from tyme to tyme paie and deliver to the said Sir Francis Crane, his executors or assignes out of the rents, somme and sommes of money, payable or to be payable unto us, our heires or successors, for or in respecte of the said preemption of tynne, according to the true intente and meaning of theis presents, and theis presents or the inrollment thereof shall be as well unto the said Receivor for the tyme being a sufficient warrant and discharge for the deliverie and payment thereof, as alsoe to the said Treasurer, Chancellor, Undertreasurer, Chamberlaines and Barons of the Exchequer, or anie other our officers to whome itt may appertayne, for the allowance thereof accordinglie, and shall be likewise a sufficient warrant and discharge to the said Treasurer, Undetrerasorer and Chamberlains of the said Exchequer for the time being, without any further or other warrant or declaration of the pleasure of us, our heires or

successors, in that behalfe to be had, procured or obteyned ; Provided alwaies, and our intente and meaning is, That if wee, our heirs or succéssors, shall at any tyme or tymes hereafter, dureing or within the said terme of ten years, paie or cause to be paide to the said Sir Francis Crane, his executors or assignes, at one entire payment, soe much lawfull money of England as, together with such sommes of money, which the said Sir Francis Crane, his executors or assignes shall in the meane time receive in lieu of one thousand poundes per annum, parcel of the said annuitie of two thousand poundes per annum, intended to the said Sir Francis Crane for satisfaction of his said debte, shall make upp the full somme of six thousand poundes for the aforesaid debte, and soe much more as the interest thereof, to be accompted after the rate of eight poundes for a hundred by the yeare shall amounte unto in the meane tyme from the date hereof, That then and from thenceforth, all further payments of the saide one thousand poundes, intended for satisfaction of the aforesaid debte and all arrearages thereof then incurred, shall cease and determine, but the other one thousand poundes, parcell of the said two thousand poundes, shall contynue and remayne in force, to be ymployed for and towards the maintenance and supportation of the said woorke, according to our gracious intention in that behalfe, anie thing in theis presents contained to the contrarie notwithstanding.

And lastlie, our will and pleasure is, that theis our letters pattents, or the inrollment of them, shall be sufficient and of validitie, according to the true meaning of the same.

Although express mention, &c.

In Witnes, &c.

Witnes our self at Westminster the tenth daie of May.

*Per Breve de Privato Sigillo.*

*\*Patent to F. Duchess of Richmond, and Sir. F. Crane.*

† *De Concessione dismissionis Franciscæ Ducissæ Richmond et Lenor et Francisco Crane.*

A. D. 1625. 1 Car. 1<sup>mi</sup>.

CHARLES, by the Grace of God, &c. To all to whome these presents shall come Greeting,

Whereas, our most deare and royall father, Kinge James, of blessed memory, having bene, divers yeares since, informed of the great prejudice and daily losse which his loveing subjects did susteyne, by the use of private and unwarranted farthing tokens of lead, brasse and other mettale, which divers vintners, victuallers, tapsters, chaundlers, bakers and other inferior tradesmen, were then wont to obtrude and putt upon their chapmen and customers in the buying and selling of small commodities ; And finding in his royall wisdom that, besides the inconvenience and losse that these tokens brought with them to the poorer sort of people, the use of them was not without some wrong to his royall prerogative, which ought not only to authorize all sorts of coyne, but whatsoever else in the nature of coyne should serve as the measure of buying and selling ; Out of these considerations, which were for the preservation of his Majesties own honour and the good and benefitt of his loveing subjects, itt pleased his Majesty thereupon to appoynt and ordeyne, by lettres patents under his great seale of England, that a convenient quantity of one uniforme sort of farthinge tokens should be exactly and artificially made in copper, with his Majesties name and title thereupon, to be stamped, to be publiquely used, and to passe betweene man and man for farthings, and did settle and establish a rechange of them into money, whereby the poorer sort of people might buy and sell with more conveniencie, and the subject in generall receive ease without losse ;

Nowe,

For that itt is found by experience had of the laudable use

\* See v. ii. p. 53. † *Rymer*, vol. xviii. p. 143.



and constant rechange of those farthing tokens of copper into money, soe made by authority as aforesaid, that they are growne acceptable and pleaseing to all our subjects, and of very necessary and daily use instead of single money, both for charity to the poore and for the more easie tradeing in pettie commodities,

We have thought fitt to contynue and establishe the use thereof by like letters patents, for the residue of the terme which our said royall father was pleased to graunt in that behalfe, in such manner as is hereafter specified.

Know yee therefore that wee, as well in consideration of the premisses, as for divers other good causes aad considerations us hereunto especially moveinge, of our especiall grace, certayne knowledge and meere motion, and of our prerogative royall, have given and graunted, and by these presents, for us our heires and successors, doe give and graunt unto, our right trustie and welbeloved cosen, the Lady Frances Duchesse Dowager of Richmond and Lenox, and to our welbeloved servant, Sir Francis Crane Knight, their executors, administrators and assignes, full free and absolute licence, power and authority that they the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, by themselves or any of them, or by their or any of their deputies, workmen or servants, shall and may, dureing the termes of yeares hereafter in these presents mentioned, make, in some convenient place at their or any of their pleasure or appointment, such a competent quantety of farthing tokens of copper as may be conveniently by them, or any of them yssued amongst the loving subjects of our heires and successors, within our realmes of England and Ireland, and the domynion of Wales, or any of them, within the termes of yeares hereafter mencyned, and the same, soe made, to utter, dispose, disperse and issue within the said realmes and domynion or any of them, according to the true meaning of these presents, at anie time within the said termes of yeeres hereafter in these presents mentioned ;

And our will and pleasure is, that the said farthinge tokens

shall be made exactly and arteficially of copper, by engines or instruments, haveing on the one side two scepters crossing under one diademe, and on the other side a harpe crowned with our title Carolus Dei Gratia Magne Brittannie, Francie et Hibernie Rex, weighing six graines a-piece or more, at the discretion of the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators, deputies or assignes, with a privy marke from time to time to be sett uppon them, at the coyning or stamping of them, to discover the counterfeiting of any such like tokens by any others, which farthinge tokens wee doe hereby, for us our heires and successors, will and ordeyne to passe and to be generally used, betweene man and man, as tokens for the value of farthings, within our said realmes and domynion, in such manner and forme as in and by the said former letters patents is expressed.

And further of our more ample grace, certayne knowledge and meere motion, and for the considerations aforesaide, and to the intente that the said Duchesse of Richmond and Lenox and Sir Francis Craine, their executors, administrators and assignes, shall and may have and enjoy the full benefitt and profit intended unto them as by this our graunt, wee doe by these presents, for us our heires and suscessors, straightlie prohibitie and forbid all and everie person and persons whatsoever (other than the said Duchesse Dowager of Richmond and Lenox) and Sir Francis Crane, their executors, administrators and assignes, by themselves or their servants or deputies) to make or counterfeite such our farthinge tokens of copper, or any engines or instruments in resemblance of them, or any other tokens whatsoever, or to use or utter any other farthinge tokens or other tokens whatsoever, either made or counterfeited within our said realmes or domynion, or beyond the seas, or elsewhere, att any time after the commencement of these our letters pattents, upon paine of forfeiture of all such farthinge tokens or other tokens, and of all such engines or instruments as shall be made, used, uttered or found, contrary to the true meaning of these presents, And uppon such fur-

ther paynes, penalties and imprisonments, as by the lawes and statutes of these our realmes of England or Ireland respectively, or by our prerogative royall can or may be inflicted upon them for their contempt and breach of our royall commaundment in this behalfe, the one moiety of all such forfeitures to be to us our heires and successors, and the other moiety thereof wee doe, for us our heires and successors, give and grant unto the said Duchesse of Richmond and Lenox and Sir Francis Crane their executors and assignes, without any account to be given or rendered to us our heires or successors for the same ;

And further alsoe, for the better execution of this our grant, Wee doe by these our letters patents, for us our heires and successors, give and graunt unto the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, that they, by themselves, their deputies, servants or factors, or any of them, att all tymes and from time to time dureing the termes of yeares hereby graunted, taking a constable or other officer with them, shall and may enter into any shipp, bottome, vessell, boate, shopp, house, ware-house, or any other place whatsoever, where they, or any of them, shall have cause to make search within any of our said realmes and domynions by water or land, as well within liberties as without, and there to searche and try by all waies and meanes for all such counterfeit farthinge tokens, or other tokens, engynes and instruments made for the makeing of the said tokens, as shall be brought in from the parts beyond the seas, or found to be made within any of our said realmes and domynion contrary to the true intent and meaning and purport of these presents ; And finding any such tokens, instruments or engynes, to arrest, seize, carry away and deteyne the same to the use in these letters patents before mentioned and expressed ;

To have and to hold, perceive, use, exercise and enjoye all and singuler the aforesaide powers, liberties, priviledges, licences, graunts, authorities and other the premisses, unto the said Duchesse of Richmond and Lenox and Sir Francis

Crane, their executors, administrators and assignes, from the day of the date hereof, unto the first day of August next coming, and from thenceforth for and dureing the whole terme and tyme of seventeen yeares then next ensueing and fully to be compleat and ended ;

Yielding and paying, and the said Duchesse of Richmond and Lenox and Sir Francis Crane, for themselves, their executors and administrators, doe covenant, promise and grant to and with us our heires and successors, to yield and pay therefore yearly, unto us our heires and successors, the yearly rent or somme of one hundred marks of lawfull money of England, into the receipt of the exchequer of us our heires and successors at Westminster, at the feasts of the Nativity of St. John Baptist, and the Birth of our Lord God, or within twenty eight dayes next after the said feasts by even and equall portions yerely to be paid dureing the termes aforesaid, the first payment thereof to begin at the feast of the Nativity of St. John Baptist, in the yere of our Lord God one thousand six hundred twenty-five, or within twenty eight dayes after the said feasts ;

Provided always that if itt shall happen the said yerely rent of one hundred marks, or any parte thereof, to be behind and unpaid by the space of twenty eight days next after either of the said feasts wherein the same ought to be paid as aforesaid, that then and from thenceforth this our present grant shall cease, be void and of none effect, any thing in these presents contayned to the contrary notwithstanding :

And further, of our more especiall grace, certeyne knowledge and mere motion, and for the considerations aforesaid, wee have given and graunted, and by these presents, for us our heires and successors, doe give and graunt unto the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, all such profitts, gaines, benefitts and advantages as shall be, from tyme to tyme dureing the termes of yeares aforesaid, made, gotten, raised and obteyned by the makeing, issuing or exchanging of all such farthing tokens of copper in manner and forme afore-

said ; To have, perceive, receive and take the said profit, gayne and benefitt, to be raised and made as aforesaid, to the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, to their owne proper use for ever, without any account or other thing to be given or rendered to us our heires and successors for the same, other than the yearly rent in and by these presents reserved, and the moiety or one halfe of the forfeitures which shall happen dureing the said termes as aforesaid ;

And for the better distributing and dispersing of the said farthing tokens the said Duchesse of Richmond and Lenox and Sir Francis Crane, for themselves their executors, administrators and assignes, doe covenant, promise and grant to and with us our heires and successors by these presents, that they the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, shall not onely be content and ready, dureing all the tyme hereby granted, to deliver forth the rate of one and twenty shillings in farthing tokens for every twenty shillings in sterling money, which any our loveing subjects shall be willing to give or disburse for the same, but alsoe, during the said termes, to deliver unto our loveing subjects that shall find themselves surcharged with more of the farthing tokens heretofore made, by the authority of the letters patents of our said deare father, as hereafter to be made by vertue of these presents, that he can conveniently utter for his use and occasions, the somme of twenty shillings in sterling and currant moneys for every twenty one shillings in farthing tokens, as well of such as have been heretofore made by the authority aforesaid, as of such as shall be made by vertue of these presents, and so after that rate for all greater or lesser sommes, at the hands of all tradesmen, in all such place and places where the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators or assignes shall issue or utter our said farthing tokens ; And to the intent the said tokens may be brought to a more frequent and generall use for the good of our loving subjects without any inconvenience, accord-



ing to our gracious intention : our will and pleasure is, that there be from tyme to tyme a convenient quantety of the said farthing tokens sent, and we doe hereby command and authorize the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, deputies and assignes, from tyme to time, to send such a convenient quantety of them into as many citties, burroughs corporate and markt townes within our said realmes and domynion, as they or any of them shall conceive may be fitt for the necessary use of the said severall places, and the same to be left in the hands of some discreet person or persons, together with sufficient meanes for the rechange of the tokens to be uttered to the citizens or inhabitants of the said citties, burroughs corporate and markt townes and other places, and such other as shall be there resiant or resort thither, if cause shall require ; And our pleasure and command is that the chief officers and governors, with the ministers and constables of such citties, borroughs corporate and markt townes, doe endeavour that the said tokens may be there dispersed and freely passe betwixt man and man for the value of farthings as before is expressed :

And further wee doe hereby straightly charge and command all and singuler maiors, sheriffs, constables, head-boroughs, comptrollers, customers, searchers, waiters, and all other officers and ministers to whom it shall or may apperteyne, to be aiding and assisting in all lawfull and convenient manner unto the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors administrators and assignes, and their and every of their deputies, factors and servants, in the due execution of these our letters patents upon payne of our high displeasure, and such paynes, punishments and imprisonments as by the lawes and statutes of this our realme of England and Ireland, or by our prerogative royall, may or can be inflicted upon them, for their contempts in this behalfe :

And our further will and pleasure is, and wee doe hereby declare our intent and meaning to be, that all the farthing tokens of copper heretofore made, by vertue of the said letters

patents of our said deare father, shall still passe and be yssued amongst our loveing subjects, within our said realmes of Englund and Ireland and dominion of Wales, for the value of farthings in such manner and forme as the same dureing the force of the said letters patents did passe and were issued, notwithstanding the surrender and determination of the said letters patents, under such priviledges, powers, provisions, cautions, forfeitures, punishments and restraints, as before in these presents wee have limitted and appointed for such farthen tokens hereafter to be made and issued by vertue of these presents.

Although expresse mention, &c.

In witnes, &c.

Witnes our selfe att Westminster, the eleventh day of July.

*Per Breve de Privato Sigillo.*

*Pro Francisco Crane.*

REX, vicesimo primo die Julii, concessit Francisco Crane militi officium cancellarii ordinis garterii infra castrum de Windsor in comitatu Berks, unà cum custodià sigillorum ejusdem ordinis durante vita.

P. S.

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\* *A Grant of the Office of Master-Mason and Architect.*

† A. D. 1620. 2 Car. 1<sup>mi</sup>.

CHARLES, by the grace of God King of England, Scotland, France, and Ireland, Defender of the Faith, &c.

To all whome these presents shall come, Greeting.

Know yee that wee, of our especiall grace, certaine knowledge and meere motion, and for divers other good causes and considerations us at this present moveing, have given and graunted, and, by these presents, for us our heirs and successors, doe give and graunte to our trusty and wel-beloved

servaunt Nicholas Stone the office and place of our Master Mason and Architeckt for all our buildings and reparations within our honor and castle of Windsor, and him the said Nicholas Stone, our said Master Mason and Architeckt for all our said buildings and reparations within our honour and castle of Windsor aforesaid, wee doe make, ordaine constitute and appointe by these presents.

To have hold execute and enjoy the said office and place of our Master Mason and Architeckt for all our buildings and reparations within our honour and castle of Windsor aforesaid, to the said Nicholas Stone, by himselfe, or his sufficient deputy and deputies, for and dureing the terme of his naturall life;

And further, of our more ample grace, certeine knowledge and mere motion, wee have given and graunted, and by these presents, for us our heires and successors, we doe give and graunt to the said Nicholas Stone for the executeing of the said office and place, the wages and fee of twelve pence of lawfull money of England by the day, in as large and ample manner as William Suthis, or any other person or persons heretofore, having executed and enjoyed the said office and place, hath had or ought to have had and enjoyed; to have and yearly to receive the said wages and fee of twelve pence by the daye, to the said Nicholas Stone and his assignes, from the daye of the date of these presents, for and dureing the naturall life of him the said Nicholas Stone, out of the treasure of us our heires and successors, by the hands of the treasurer and chamberlaines of us our heires and successors there for the time being, at the fower usuall feasts or termes of the yeare, that is to say, at the feasts of the Nativitie of Saint John Baptist, Saint Michael the Archangell, the Birth of our Lord God, and the Annuntiation of the Blessed Virgin Mary, by even and equall portions yearlie to be paid, together with all other profitts commodities and allowances to the same office and place due, incident or in anie wise appertayneing, in as lardge and ample manner as the said William Suthis or any other person or persons

heretofore haveing executed and enjoyed the said office hath had, or ought to have had and enjoyed.

Although expresse mention, &c.

In witnesse whereof, &c.

Witnesse our selfe at Westminster, the one and twentieth daye of Aprill.

*Per Breve de Privato Sigillo.*

*Grant to Nicholas Stone, Master Mason.*

*Pro Nicholao Stone.*

THE King, the twenty first day of Aprill, granteth to Nicholas Stone the office and place of Master Mason of all the King's buildings and reparations within the honor and castle of Windsor during his life. P. S.

*\* Grant of Chief Medallist to A. Vander Doort.*

† *De concessione officii Abrahamo Vanderdoort,*

A. D. 1625. 1 Car. 1<sup>mi</sup>.

CHARLES, by the grace of God, &c. To all to whome, &c. Greeting.

Whereas our welbeloved Abraham Vanderdoort Esquire hath, by many chardgeable tryalls and long practice, attayned to the art, mistery, science and skill of imbossing and making of medales, great or smale, moulded or pressed, or in any other manner in gould, silver or brasse, which the former emperors and monarches of the world have heretofore beene wont to leave as monuments of antiquitie to their posterities, and are nowe alsoe growne in use amongst many of the princes of Christendome.

Knowe yee therefore that wee, being willing to appropriate

\* Vol. ii. p 102.

† *Rymer*, vol. xviii. p. 73.

to our selfe the service and imployment of the said Abraham Vanderdort in that arte, mistery, science and profession, have of our especiall grace, certeyne knowledge and meere motion, given and graunted, and by these presents, for us our heires and successors doe give and graunt unto the said Abraham Vanderdoort, the office or place of maister imbosser and maker of the medales of us our heires and successors of all sizes and quantities to be wrought in gould, silver or brasse, moulded or pressed, or in other matter whatsoever, And to have the overseeing and keeping of the same, for the service of us our heirs and successors, And him the said Abraham Vanderdoort wee doe by these presents, for us our heirs and successors, constitute, appointe and ordaine to be the Maister Imbosser and maker of the medales of us our heires and successors, of all sizes and quantities to be wrought in gould, silver or brasse, moulded or pressed, or in other manner whatsoever, and to have the overseeing and keeping of the same, for the service of us our heires and successors ;

To have, hould, occupie and enjoy the said office or place unto the said Abraham Vanderdoort and his assignes, for and dureing the natural life of him the said Abraham Vanderdoorte.

And further, of our especiall grace certeyne knowledge and meere motion wee have given and graunted, and by theis presents for us our heires and, successors, doe give and graunte unto the saide Abraham Vanderdoorte, for the exercising of the saide office or place, the yearlie fee and allowance of fortie poundes of lawfull money of England by the yeare, to have, hould, receive and enjoy the said fee and allowance of fortie poundes by the yeare to the said Abraham Vanderdoorte, out of the treasure of us our heires and successors, at the receipte of the exchequer of us our heires and successors, by the hands of the treasurer and chamberlaynes of us our heires and successors there for the tyme being, at the fower usual feasts of the yeare, that is to saye, at the feaste of the Nativitie of Sainte John Baptiste, Sainte Michael the Archangell, the Birth of our Lord and the Annuntiation of the blessed Virgin Mary, by even portions to be paid, The firste payment



thereof to begin at the feaste of Sainte John Baptist next comeing after the date hereof, together with all and all manner of other fees, profitts, advantages, rightes, liberties, commodities and emoluments whatsoever to the said office or place belonging or of righte apperteyning, or which hereafter may any way be due belong or apperteyne ; wherefore our will and pleasure is, And wee doe, by these presents, for us our heires and successors command and authorize the said treasurer, chancellor, undertreasurer and barons of the said exchequer for the time being, and all other the officers and ministers of the said court, and of the receyte there for the tyme being, that they and every of them, to whom itt doeth or shall apperteyne, doe not onelye upon sighte of theis our lettres patents or the inrollment of them from tyme to tyme, paie and deliver, or cause to be paid and delivered unto the said Abraham Vanderdoorte and his assignes the said yearly fee and allowance of fortie poundes as the same shall growe due, but doe also give allowance thereof according to the true intent and meaning of these presents, and theis our letters patents or the inrollment thereof, shall be yearlie and from tyme to tyme, aswell to the said treasurer and chamberlaines of our said exchequer, as to all other the officers and ministers of us our heires and successors, to whome it shall apperteine, a sufficient warrant and dischargde in this behalfe :

Although expresse mention, &c.

In witnes, &c.

Witnes our selfe att Westmynster, the fourteenth day of May.

*Per Breve de Privato Sigillo.*

\* *Grant of Keeper of the Pictures, for life, to  
A. Vanderdoort.*

† *De concessione ad vitam Abrahamo Vanderdoort.*

A. D. 1625. 1. Car. 1<sup>mi</sup>.

CHARLES by the grace of God, &c.

To all whome, &c. Greeting.

Whereas wee have appointed our servant Abraham Vanderdoort Esquire to oversee and take care of all our pictures which are at Whitehall and other our houses of resort, to prevent and keepe them (so much as in him lyeth) from being spoiled or defaced, to order marke and number them, and to keepe a register of them, to receive and deliver them, and likewise to take order for the makeing and copying of pictures as wee or the Lord Chamberlaine of our household shall directe, And to this end are pleased that hee shall have accesse at convenient times into our galleries chambers and other roomes where our pictures are ;

Knowe yee that wee, in consideration of the good and acceptable service done and to be done unto us by our said servaunt Abraham Vanderdoort in manner as aforesaid, of our especiall grace, certeyne knowledge and meere motion, have given and graunted, and by theis presents for us, our heires and successors, doe give and graunt unto the said Abraham Vanderdoort the office or place of overseer of all the pictures of us, our heirs and successors, And him the said Abraham Vanderdoort wee doe by these presents, for us, our heires and successors, constitute, ordayne and appointe to be the overseer of all the pictures of us, our heires and successors, to have, hold, occupy and enjoy the said office or place unto the said Abraham Vanderdoort and his assignes, for and dureing the naturall life of him the said Abraham Vanderdoort.

And further, of our especiall grace certayne knowledge and meere motion, Wee have given and graunted, and by theis

\* Vol. ii. p. 101.    † *Rymer*, vol. xviii. p. 100.

presents for us, our heirs and successors, doe give and graunt unto the said Abraham Vanderdoort, for the exercising of the said office or place, the yearlie fee or allowance of fortie pounds of lawfull money of England by the yeere, to have, hold, receive and enjoy the said fee and allowance of fortie pounds by the yeare unto the said Abraham Vanderdoort and his assignes, for and dureing the naturall life of the said Abraham Vanderdoort, out of the treasure of us, our heires and successors, out of the receipte of the exchequer of us, our heires and successors, by the hands of the treasurer and chamberlaynes of us our heires and successors there for the tyme being, at the fower usuall feasts of the yeare, that is to saye, at the feastes of the Nativitie of Sainte John Baptist, Sainte Michael the Archangell, the Byrth of our Lord God, and the Annunciation of the blessed Virgin Mary, by even portions to be payde; the firste paymente to begin at the feast of the natiuitie of St. John Baptiste nexte coming after the date hereof;

Wherefore our will and pleasure is, and wee doe by theis presents for us our heires and successors, commaunde and authorize the said treasurer, chauncellor, under-treasurer and barons of the said exchequer for the tyme being, that they and everie of them, to whome it doeth or shall apperteyne, doe not only uppon sight of theis our lettres patents or the inrollment of them from tyme to tyme, paye and deliver, or cause to be payde and delivered unto the said Abraham Vanderdoorte and his assignes the said yerely fee and allowance of fortie poundes, as the same shall growe due, but doe alsoe give full allowance thereof according to the true intent and meaning of these presents, and theis our letters patents or the inrollment thereof, shalbe yerely and from tyme to tyme, aswell to the said treasurer and chamberlaines of our said exchequer, as to all other the officers and ministers of us our heires and successors, to whome it shall or may apperteyne, a sufficient warrant and discharge in this behalfe; Although expresse mention, &c.

In witnes, &c.

Witnes our self at Westmynster the thirtieth day of May.

*Per Breve de Privato Sigillo.*

\* *Special Warrant for Jewels to G. Duke of Bucks.*

† *De Warranto speciali pro Georgio Duci Buckingham et aliis.*

A. D. 1625. 1 Car. 1<sup>mi</sup>.

CHARLES, by the grace of God, &c.

To our right trusty and right entirely beloved Cosen and  
Counsellor

George Duke of Buckingham our High Admirall of England.

To our right trusty and right welbeloved Cosen and Coun-  
cellor

Henry Earle of Holland,

To our right trusty and right welbeloved Councillor

Edward Lord Conway one of our Principall Secretaries of  
State,

And to our trusty and right welbeloved

Spencer Lord Compton.

And

To our trusty and welbeloved servants

Sir Henry Mildmay Knight, Master of our jewell house

\* [The spoliation of the hereditary jewels belonging to the crown both by James and Charles the First, greatly exceeds in point of value, what it has severally supposed to have been.

In the *Archæologia*, vol. 21, p. 148, is a Warrant of Indemnity for the Delivery of Jewels to Prince Charles and the Duke of Bucks, then in Spain, dated July 7, 1623, to an enormous amount.

Some idea will be given by the following memoranda ;

“ A great table diamond set open without a foil, called the Mir-  
rour of France.”

“ A Ditto, called the Portugall Diamond, with the Cobham Pearl  
hanging at it.”

“ Six and eight square, table diamonds, cutt into faucetts ; and a  
long rope of 276 very great round pearles, weighing nine ounces,”  
&c. &c.

These were sent for the personal embellishment of the Prince and  
Duke, and to bribe the Spanish Nobles.]

Vol. ii. p. 171.

† *Rymer*, vol. xviii. p. 236.

And

Endymion Porter one of the groomes of our bedchamber, and to all other our officers ministers and loveing subjects whom ytt may any way concerne, Greetinge.

Whereas wee have lately ymployed the said Duke of Buckingham and Earle of Holland as our Ambassadors Extraordinary to the States of the United Provinces, and for our speciall service have commaunded the said Lord Compton to deliver into the hands of the said Lord Conwey the severall jewells, hereafter particularly mentioned, beinge att that tyme in his custody (that is to say)

A great riche jewell of goulde, called the Mirror of Greate Brittain, haveing twoe faire table diamonds, twoe other large diamonds cut lozen wise, garnished with small dyamonds and a pendant of a faire dyamond cutt in faucetts without foyle :

A faire jewell in fashion like a fether of goulde, having in the middest one greate dyamond and thirty other dyamonds of severall bignes, and five small dyamonds in a crosse :

A faire flower of goulde with three greate ballasses, in the middest, a greate poynted dyamond and three great pearles fixte with a faire pearle pendant, called The Brethren :

A greate poynted dymond with the collett taken from a collar of goulde, wherein yet remaines eighte greate rocke rubies and twenty greate pearles set in twoes, with a long pearle pendant :

A broken collar of goulde of thirty peeces, whereof fifteen are roses and fifteen crowned cyphers of the late Kinge and Queens names, wherein are nowe remaining eleaven poynted dyamonds and nyne table dyamonds :

A jewell of goulde of the letter *I*,\* haveing one longe fayre table dyamond and twoe lesser square table triangled dyamonds, and a rose dyamond, and greate ovall pearle pendant :

The greate collar of ballast rubies, conteyninge twenty peeces of goulde, whereof tenn are sett with greate ballas rubies, and tenne with sixteene round pearles in eiche peece :

\* Probably for K. James.



One greate saphire cutt in fossetts, one pendant saphire cutt in fossetts, one ballast ruby with a longe pearle pendant, one ballast ruby without foyle in a collett of goulde enamelled;

A greate amatist in a collett of goulde.

All which jewells the saide Lord Compton according to our commaundment did deliver unto the saide Lord Conwey, and the said Lord Conwey by our commaundment did deliver them uppon or neare aboute the eighte day of November nowe last past unto the said Endymion Porter to bee carried beyond the seas into Holland, and there to bee delivered unto the saide Duke of Buckingham and Earle of Holland by them twoe to be disposed of as wee have specially directed them for our service.

And whereas the saide Sir Henry Mildmay the master of our jewell house, by our like especiaall commaundment uppon or aboute the sixe and twentieth day of October nowe last past, did deliver out of his custody and charge unto the saide Duke and Earle, or their servaunts for them, theis severall parcells of riche plate and jewells hereafter particularly mentioned in theis presents.

That is to saie,

Inprimis, one bason of goulde, in the bottome there are sett two fayre dyamonds, twoe fayre rubies, twoe emeraulds, and seaventeene faire pearles, and the brymme of the same garnished with fower faire dyamonds, fower faire rubies, fower faire emeraulds, and forty eighte clusters of pearles there beinge fower faire pearles in every cluster, of the waighte of one hundred and thirteen ounces.

Item, one very faire layer of mother of perle, being a shell crazed in sundry places and simited againe, garnished with goulde, the foote thereof cutt eighte square, in the lower parte whereof is one dyamond without a foyle, fower rocke rubies, twoe fayre emraulds, and one saphire, and uppon the upper parte of the same square is one very faire dyamond without foyle, one faire rocke ruby, and two faire emraulds, the shanke thereof garnished with twoe very faire rubies, twoe very faire emraulds, and three very faire pearls pendant, the

body thereof garnished with twoe very faire rubies, twoe faire emraulds, twoe faire dyamonds and six pearles, the handle being an antique man of goulde garnished with sixe rubies, one emrauld, one saphire, and one pearle pendant, layinge his one hand uppon a goodly ballace, and the other hand uppon a goodly ruby, and from the body to the same shell, garnished with twoe dyamonds, fower rubies and twoe very faire rubies, with twoe pearles pendant in twoe womens hands houldinge betweene the other twoe hands a goodly ballace like a harte, the garniture of the same shell above the brymme and spoute downwards to the body with five dyamonds, two of them being greate, seaven rubies, fower emraulds, one emrauld pendent, one blewe saphire, and three pearls pendent, with two severall pearles sett, and a longe pearle sett in the topp over the saide harte of ballace, weighing one hundred and threescore ounces :

Item, one bason and layer of goulde, the bason enamelled about the bushell and brymme, and the layer sutable, haveing forty eghte small dyamonds in the bason, and thirtie three small dyamonds, thirtie rubies, and twelve greate saphires in the layer, weighing two hundred and twoe ounces :

Item, a bason and ewer of goulde, sett with dyamonds rubies and emraulds, and one greate ballace ruby in the midst of the ewer the armes of Denmarke in the bason with Anna Regina, weighing one hundred threescore five ounces and a halfe :

Item, a faire boll of goulde, with a cover garnished with dyamonds rubies and emraulds, in the topp a wilde man with a ruby pendent in his hand, and Anna Regina within the cover, weighing fifty one ounces and half a quarter :

Item, a standing cupp of gould, with a cover garnished with dyamonds rubies and emraulds all perfecte, having the armes of Denmarke within the cover, weighing fiftie ounces scante :

Item, one cupp of goulde, with a cover graven on the body, with an alter and an inscription over itt (*nil nisi vota*), and the similitude of a temple graven with a peramides on the

topp of the cover, and a harnised man on the topp thereof holding an antique shield in his left hand, weighing two hundred ounces and a halfe :

Item, one bason and layer of goulde plaine, weighing one hundred fowerscore and sixteene ounces :

Item, a paire of faire bolls and covers of goulde raised with talbotts on the sides, weighing one hundred and twentie ounces :

Item, a faire standing cupp of gould, garnished about the cover with eleaven dyamonds, and two poynted dyamonds about the cupp, seaventeene table dyamonds and one pearle pendent uppon the cupp, with theis words *bound to obey and serve*, and *H. and I. knitt togeather* ; in the topp of the cover the Queens armes, and Queene Janes armes houlden by twoe boyes under a crowne imperiall, weighing threescore and five ounces and a halfe :

Item, a cupp of goulde with a cover garnished with redd roses and full sett, and garnished with course ballaces or rubies and sapphires, and one and twentie troches of pearles, three pearles in every troche, weighing fiftie sixe ounces scante :

Item, a highe salt of gould in the forme of a shippe, with a strikinge clocke in the cover garnished with dyamonds, rubies, sapphires, emrauldes, jacints, amatists, ballaces and perles, weighing one hundred threescore twoe ounces and a halfe :

Item, one salte of goulde, called *the Morris Daunce*, haveing the foote garnished with sixe greate sapphires and fiteene course dyamonds, thirtie seaven course rubies, fortie twoe small garnishing perles, haveing uppon the shanke three great course sapphires and three great course perles, uppon the border about the shanke twelve course dyamonds, eighteene course rubies, and fiftie twoe garnishing perles, and standinge about that five morris dauncers and taberer, haveing amongst the morris dauncers and taberer thirteene small garnishing perles and one ruby, the lady houlding the salte haveing uppon her garment from her foote to her face fitye garnishing perles and eighteene course rubies, the foote of the same

salte haveing fower course rubies and fower course dyamonds, the border about the middle of the same salte haveing fower course dyamonds, seaven rubies and eighte perles, and uppon the topp of the said saulte fower dyamonds, fower rubies and three greate pearles, haveing uppon the tyre of her head tenn course rubies, twelve course dyamonds and twentie nyne course garnishinge perles, weighinge one hundred fifty one ounces and a halfe and halfe a quarter :

Item, one cupp of goulde called *the Dreame of Paris*, haveing uppon the cover thereof the image of Paris, Jupiter, Venus, Pallas and Juno, and Paris horse uppon the cover, garnished with eightene dyamonds greate and small, and in the five borders of the same cover thirtie two greate rubies, Jupiter garnished with tenn small rubies, and Paris helmett garnished with twoe small rubies, Venus and Pallas either of them haveing one small rubie uppon their brest, Juno wanting her chaplett, the horse of Paris haveing eighte small rubies, alsoe uppon the five borders of the same fortie one great perles, Jupiter haveing his garment garnished with thirtie two small perles, Paris haveing one small perle uppon the topp of his cap, Venus having twoe perles hanging downe from her chaplett, Juno haveing uppon her chaplett hanging downe twoe small perles, and uppon her buttocks twoe small perles, the horse garnished with twenty seaven perles great and small, the cupp haveing upon the foote and shanke twentie sixe rubies greate and small, tenne dyamonds of divers sorts, fower sapphires, and thirty eighte perles greate and small, weighing one hundred twenty and one ounces :

Item, a trencher salte of golde in forme of a castle, garnished with dyamonds, rubies, emraulds and perles, weighing one and twentye ounces and a quarter :

Item, one cupp and cover of golde, weighing thirtie ounces ;

Item, one cupp of golde the cover and foote enamelled with eighte course dyamonds, fower on the cover, and fower lesser on the foote, and in the topp of the cover a faire pointed emraulde and another knobb of goulde enamel'd like the emraulde, weighing twentie eighte ounces and a quarter :

Item, one highe salte of goulde with a cover of goulde, in

the cover twelve ballace rubies, nine sapphires, three dyamonds, and on the topp a woman haveing a rose dyamond in one hand, and in the other an arrowe with a dyamond at the end garnished with perles fixed and pendant, wanting sixe perles, nyneteene small dyamonds in the coronett, the cover weighing threescore ounces, the salte sett with forty five ballace rubies, thirty six sapphires, seven small dyamonds, and garnished with perles fixed and pendant, wanting divers perles, weighing twoe hundred thirtie fower ounces scante, weighing in toto twoe hundred fowerscore sixe ounces and a quarter :

Item, one cupp of goulde, the cover and foote enamelled with eighte course dyamonds, fower on the cover, and fower lesser on the foote, and in the topp of the cover a faire pointed emrauld, and another knobb of gould enamelled like an emrauld, weighing twentie eight ounces and a quarter :

Item, one cupp, the boll thereof agett ovall fashion, called the *Constables Cupp*, with an aggett in the foote, all garnished with gould enamelled, sett with rubies and dyamonds, with a cover of goulde likewise enamelled and garnished with rubies and dyamonds, sett about with fower antique heads of aggetts, in the inside one agett cutt with twoe faces garnished with dyamonds, weighing fiftie seaven ounces three quarters :

Item, one cupp and cover of goulde with dropps and a branch of flowers in the topp enamelled like dayseys, weighing thirtie sixe ounces :

Item, one layer of goulde chased with longe dropps, the spoute between a serpente garnished with rubies, perles and flowers enamelled with white and redd, wanting a ruby in the topp of the cover, weighing fortie ounces scante :

Item, eighte great dishes of goulde with armes, weighing one hundred fowerscore fower ounces and a quarter :

Item, sixe trencher plates of goulde with armes, weighing threescore and fowerteene ounces one quarter and halfe a quarter :

Item, twelve fruite dishes of gould with the armes of Denmarke, weighing one hundred and fowerscore five ounces and a quarter :



Item, a posnett of goulde with a cover, weighing twentie ounces and a quarter scante :

Item a boll and cover of goulde with roses and crownes, and a crowne with a crosse on the topp of the cover, weighing threescore nyne ounces and halfe a quarter :

Item, one paire of goulde cupps with covers, haveinge blewe snake rings in the topp of theire covers, weighing thirtie ounces and a halfe :

Item, twoe trencher plates of gould standinge uppon pillars, weighing one hundred and tenne ounces one quarter and a halfe ;

Item, one porringer and cover of goulde, weighing twenty seaven ounces three quarters and a halfe :

Item, one cupp and cover of goulde, weighing thirtie one ounces and halfe a quarter :

Item, one cupp and cover of goulde, weighing twentie five ounces one quarter and a halfe :

Item, one cupp and cover of goulde, weighing twentie three ounces three quarters and a halfe :

Item, a collar of goulde, conteining seaventeene roses and seaventeene knotts, weighing twenty nyne ounces and three quarters :

Item, a bason and ewer of goulde ovall fashion, weighing threescore eleaven ounces and a halfe :

Item, a gridiron of goulde, weighing twentie twoe ounces a quarter and a halfe :

Item, a cupp of aggott, with a cover garnished with gould and full of emraulds, turquesses, dyamonds, roses of dyamonds, rubies and perles, with a saphire on the topp, with a boy houldinge a speare, weighinge fiftie three ounces and halfe a quarter :

Item, a lookinge glasse sett in goulde, garnished on the one side with twoe saphires, fower rubies and one emraulde, and on the other side with fower saphires and fower rubies, the steele of aggott, twoe little boyes, one of them houldinge a pearle and five perles hanginge, on the other parte of the body is a man on horsebacke, the body beinge a clocke within a

christall garnished with fower dyamonds and fiftie five rubies, with fower antique boyes enamelled white, two of them beareing in either hand a perle, and the other twoe, the one haveinge twoe perles and the other hath one perle in their handes, wantinge fower perles in the said antique boys, the base or foote standinge uppon fower round cristalls garnished with tenne rubies, and fower naked women of goulde standing att every corner one, and a man in the topp beinge naked, weighing fowerscore and seaventeene ounces three quarters and a halfe :

Item, one plate of goulde, graven on the one side with astronomy, and on the other side with a shippe, called the *Tryumphe*, with a case of murrey velvet, weighing threescore and thirteene ounces :

Item, one layer, the foote body and handle of aggott, the body crased, garnished with gould and sett with dyamonds, rubies and amathists, one emraulde and one saphire, the foote having a border of small rubies rounde about itt, weighing twentie eighte ounces and halfe a quarter :

Item, a cupp of aggott with a cover of goulde like a tent, haveinge a morris daunce in the cover, sett with twentie saphires, nine small dyamonds, and seaventeene ballace rubies, garnished with pearles fixed, and pearles and beads of gould pendant, weighing threescore and eighte ounces :

All which jewells and plate have beene received by the saide Duke and Earle, to be disposed of by them for our especial service according as wee have given unto them private directions :

Nowe forasmuch as the saide jewells and plate are of greate value, and many of them have longe continued as itt were in a continuall discent for many years togeather with the crowne of England, and therefore it may not bee safe for the saide Lord Compton, Lord Conwey, Sir Henry Mildmay and Endymion Porter, or any of them, to deliver them out of their severall charges, nor for the saide Duke and Erle to receive the same and transporte the same beyonde the seas, and there to dispose them without speciall warrant from us for the doeing thereof, which in tyme to come mighte bee perrillous

unto them, unles wee shoulde by some publike instrument declare that all this was done by our especial commaundment and for our especial service :

Knowe all men therefore that wee, for many weighty and important reasons and causes, much concerning us our honour and state, have authorised and commaunded the saide Lord Compton, Lord Conwey and Sir Henry Mildmay and Endymion Porter, to deliver theis severall jewells and plate, before severally mentioned in manner as aforesaide, unto the saide Duke and Erle or such of theire servants as they shoulde appointe to keepe the same ;

And that wee did likewise authorise and commaunde the said Duke and Earle to order and dispose of the said jewells and plate to such purposes, and in such manner as wee our selfe have in private to them particulerly directed, and wee doe by theis presents declare and avowe the same, and that nothinge therein is done but by our owne ymmediate commaunde and for our awne ymmediate service ; And our will and pleasure is, and wee doe by theis presents, for us our heires and successors, graunte that they the saide Duke of Buckingham, Erle of Holland, Lord Conwey, Lord Compton, Sir Henry Mildmay, and Endymion Porter and every of them theire heires, executors and administrators, and theire and everie of theire landes, goods and chattells, bee for ever freed as against us our heires and successors for the doeing and performeing of our will and pleasure touchinge the premisses, and that they and every of them, be onely accomptable to us in our owne person for the disposing of the saide jewells and plate, and to none other nor in any other manner ;

And theis presents, or the inrollment thereof, shalbe unto them and every of them, and to all our officers and mynisters whom yt may any way concerne, a full and sufficient warrant and discharge in that behalfe.

In witnes, &c.

Witnes our selfe att Hampton Courte the seaventh day of December.

*Per Ipsam Regem.*

\* *A Monsieur le Compte D'Hollande.*[*Henry Rich Earl of Holland.*]

MONSEIGNEUR,

Mons. L' Abé de Scagliá m'a commende de vous faire ceste despesche pour la necessité qu'il y a que les affaires soient avancées et poussés comme il dist dens le grand chemin. Il y a un mois que j'ay envoyé une despesche a Mons. le Duc pour rendre compte de ce qu'il m'avoist enchargé et de ce que Mons. de Scaglia avoist a dire, la dicte despesche estant arivée trois jours appres le despart de Monseigneur le Duc. Sa Maj. a pleu la lire et m'honorer de ces commends par une lettre que Mons. de Montagu m'a apportée du secretaire *Canoué*. [*Conway.*] En m'a precedente lettre j'ay faict recitt de ce que ce pourvoist apprendré issi des plus fraiches nouvelles de France, et de ce que Mons. L' Abé de Scaglia avoit appris a Brusselles, Estant le sommaire une tres remarquable disposition qu'avoist L'Infante et le Marquis Spignola a un accomodement, luy aiant demandé s'ils se pouvoient asseurer que L' Engleterre leur donneroit bien deux mois de temps pour recevoir les ordres requis d'Espagne, Or est il qu'en suite de la derniere lettre de Rubens, par la quelle il desiroist un entrevue de luy et de moye en Hollande, ie luy procuray un passeport du Prince d' Oranges, Il ce transporta de Brusselles a Breda, d'où il mescript qu'il avoist ordre de ces maistres de ne passer plus oultre que Zenenberghen, plasse neutre, et ou autrefois ceux qui firent les premieres ouvertures de la France sentrevoioient, m'assurant par sa lettre qu'il me feroist veoir clairement que ceste punctualite estoist fondée sur des raisons justes, equitables et tendantes a l'avancement de l'affaire, mais aiant en singuliere recommandation d'accompagner les ordres que Mons. le Duc m'a donnee, avecq les circumstansses requises a la reputation de sa Maj. ie montray la lettre a Mons. Carleton et luy dis que ie nestois nullement d'avis de bouger de

\* Vol. ii. p. 117.

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la Haye ou des environs, et fis response au dict S.<sup>r</sup>. Rubens que ie luy avois envoyé un passeport a sa requisition, en vertu duquel il pouvoist sans aucune difficulté ce transporter luy et ses valets, en telle plasse de la Hollande qu'il luy plaisait, que s'il faisoit difficulté de venir a la Haye, ie lirois trouver a Delf, ou Rotterdam comme appert par les copies des lettres issi encloses. Il me fist response, et sçaveoir quil partoist promptement pour Bruxelles pour recevoir aultres ordres, estant tres sensible de quelque ombrage que ie pourois prendre, comme appert par cest lettre incluse quil escript a Mons. L' Abé de Scagliá, protestant que ceste resolution avoist esté prise pour le bien de l'affaire, ce qu'il m'eust tres particulièrement fait entendre. Quelque jours appres il arriva a Delf qui estoit le  $\frac{11}{12}$  du mois de Juillet, ou il m'a representé que si Don Diego Messias qui est encore a Paris n'eust tardé si long temps il n'eust pas-desiré de me veoir avant son arrivée parce que L'Infante attendant par luy tout ordre ne sçavoit que dire, mais craignant que l'Engleterre prinst quelque ombrage de la longueur d'Espagne, elle lavoist envoyé pour m'asseurer de son integritté de son Zelle, et sincere intention. En un mot pour faire cognoistre que les ordres eussent estes plustost envoyées si l'Espagne n'eust pris c'este resolution d'envoyer Don Diego Messia lequel a ce quil dist a fait telle diligence qu'il est party le lendemain de ces fiançailles, le dict Don Diego aiant aussi tardé plus long temps par les chemains pour raison d'une fievre tierce laquelle le tient encore a Paris. la seconde raison pourquoy ils avoyent envoyé le S.<sup>r</sup>. Rubens estoit, pour entendre si l'on avoist avancé pour procurer a la concurrence des estats, et si l'on avoist medité sur les expedients necessaires, pour faciliter les affaires, ou les plus grandes difficultes et obstacles ce rencontreroient en celles de Hollande, Que l'Espagne avoist escript en ces termes. Vous continuerez de traiter avec Gerbier jusques a ce que Don Diego vienne, non seulement d'un acomodement entre l'Espagne et l'Engleterre, mais aussi pour l'Alesmagne et l'Hollande. Que l'Empereur mesme avoist escript tres exactement a l'Infante que si auqún traitté passoit par ces mains quil seroist tres contant que les



affaires d'Alesmagne s'accommodassent et qu'il tesmoigne-roist d'estre un Prince Chrestien. Le dict Rubens faisant des grandes instances pour sçaveoir a quel expedians l'on avoist pensez, Je luy fis responsse que par l'escript qu'avoist esté envoyé le 9. de mars, pour responsse de ceux que j'avois apportée de la part de l'Infante, la Balle (comme dire) estoist mise a leur pietz, que c'estoist a eux de parler, que le temps ne permet pas puis que nous ne voions encore aultre certittude de leur part que parolles, de faire auqúune ouverture, que bien estoist vray que Mons. Carleton se devoist disposer a faire tout debvoir, mais qu'il nestoist possible d'avancer l'affaire sens que de la part d'Espagne, l'on ne vist des tesmoignages eficatieux, sur quoy il me dict que la serenissime Infante sçavoit bien quil ne se pouvoist rien faire sans les ordres requis et si long temps attendus, mais que son voiage tendant a nous asseurer de la bonne intention, et nous leuer de toute doubte. seroist accompagné de quelque advancement si en attendant la venue de Don Diego Messias il ce pouvoist trouver quelques expedians pour donner lumiere a l'acheminement du traitté, et quainssi il retourneroit avecque quelque fruit. Je luy dis que pour correspondre aus assurances qu'il apportoit de la bonne intention de l'Infante. Que ie le pouvois asseurer de celle de sa Maj. Et puis qu'il avoist maintenant licence de ce promener par les villes de Hollande, que j'avois loisir de veoir Mons. Carleton lequel pouroist dire son sentiment sur quelques expedians, de la part duquel ie luy ay dict a son despart, qu'il sesvertuera tant que sera possible, a meditter sur les expedians necessaires et quen attendant qu'il avoist pensé a deux, estant toutesfois dict par maniere de discours, sçaveoir si pour l'Electorat il se pouvoist adjouster uné voix davantage au colege, et que le survivant des deux succederoist, le second que dens la commodement affin d'interesser le Prince, se rendasse la ville de Breda. Quand aux plus difficiles comme se qui regarde ce mot de p'ays libre, et lestroitte confederation ratifiée il y a deux ans, qu'il esperoist de trouver jour, estant son intention de la proposer au roy a mon retour, lors que le dict Sr. Rubens feroist veoir ce que Don Diego Messias apporterois. Il a

promis qu'il feroist toutte diligence, et sur ce ay esté obligé d'attendre de ces premieres nouvelles, par advis de Mons. Carleton. J'ay faict entendre au dict Rub. la ligue que le roy de France pretend de faire avecq les Princes catholiques d'Alesmagne. L'argent quelle a promis de fournir aux estats sur les premieres nouvelles quelle aura que l'armes des estats aura assiegée quelque plasse, de sorte que Mons. Rubens avecq plusieurs aultres discours qu'avons eu ensemble sur la raison d'Estat que le roy d'Espagne devroit plutost aveoir de souffrir un Prince de la religion en Alesmagne, sen est allé avecq la puce a l'Oreille esperant a la venue de Don Diego Messias, comme a un Messie. Les protestations qu'ils font, et la neces-site qui les semble presser donne de l'aparence, si ce nest que l'Espagne trompe mesme l'Infante. ce que ce cognoistra bien tost, car Rubens a promis que s'il s'apercevoit de telle chose il en adverteroist promptement.

J'avois faict mention en ma premiere lettre, que l'on pouvoist aisement remarquer que plusieurs de ce pa'ys panchoient du costé de la France, et que la plus grand part avoyent une tres grande aprehesion de ceste rupture entre la France et L'Engleterre. Je m'estois advise denploier mon temps a faire quelque recoevil des mesmoires que j'ay des affaires passées, et le communiquant avec Mons. L'Abé de Scaglia, Il a adioutté ce qu'il a creu estre convenable et utile, L'ayant reduit en une fasson de Lunettes d'Hollande pour faire veoir la veritté et la forme des affaires. Je luy escript en langue Françoisie pour la traduire appres en flamang avecq intention de le destribuer par escript parmy ceux qui ont le plus de pover et de sentiment en ce pa'ys si telle estoist la volonte de sa Maj. c'est pourquoy ie l'envoye icy jointe, vous suppliant den dire vostre sentiment.

L'Ambass. de Savoye m'a dict que les desputés des estats ont estes invistez et porttez escrire en France, touchant l'interest qu'ils ont de la mauvaise intelligence de ces deux couronnes. Que pourtant ils prient sa Maj. doublier les offences receves et de vouloir suspendre les actes d'hostillité contre l'Engleterre, representant particulièrement que ce desordre porte la ruinne de cest estats. Laquelle lettre a esté faicte

par l'artifice du Cardinal de Richelieu pour la faire imprimer a Paris, affin que ceux de la religion de France voient que les actions d'Angleterre sont mesmes odieuses a ces amis, affin qu'ils croient qu'il y a mesme de la desunion avecque ces estats, et faire paroistre qu'il a eu raison de portter le roy son maistre a des animosites contre l'Angleterre, puis que les estrangers mesmes cognoissent que la France par elle a esté offensée.

Nonobstant ceste ditte lettre que l'on croist estre sollicitée par Artsen lequel s'est fait cognoistre du tout François en ceste conjuncture ; Les estats cognoissent bien que l'Angleterre ne peut pour ces interets, n'y pour sa reputation permettre la perte de la Rochelle, comme aussi que la France aye grandes forces en Mer, et destre pour les mesmes repects aussi bien interessez que l'Angleterre, qui donne assez de subject de croire quil y a de la necessité de les pousser, n'y ayant pas de doute, quils suivroit tout a fait l'Angleterre en ce quelle voudroit traiter d'une paix d'Espagne, estants hors de toute sorte despoir d'assistance de la France, et font bien veoir le sentiment qu'ils en ont s'ayant la province d'Hollande esvertuée de fournir deux millions de livres, plus que par le passé pour suppleter a ce que la France manque. Le Sr. Rubens a veu lettres escriptes de France a l'Infante et Marquis Spignola lesquelles sont dressées par le Cardinal de Richelieu, disant lors que Mons. de Montagu parloit au Duc de Savoye touchant les affaires de la France, et l'Angleterre, que l'Ambassadeur de France la resident estoist caché derriere la tapisserie pour oir tout ce que ce disoit, ceste fourbe estant controuvée pour faire croire que la France est recherchée par l'Angleterre et que mesmes la France est si esloignée de vouloir acommodement que ces ministres ne veulent pas paroistre ou sont ceux d'Angleterre, pour traiter avecques eux.

Le Cardinal de Richelieu aiant ombrage du voiage de Messias, se disant en France que c'est pour traiter avecq l'Angleterre, il a fait promptement escrire une lettre a Artsen, si tost que l'armée des estats assiegeroient une plasse de l'ennemy que la France leur fera tenir cinq cents mille livres, esperant par ce moien et par les  $\frac{60}{m}$  livres qu'ils ontourny au

roy de Dennemarque d'apportter lenpeschement a l'acommodement des affaires entre l'Espagne et l'Engleterre, cest un argument que la France ne faict rien de bon que par crainte et quand elle est forcée. Le bien qu' a desia aportté le bruit de quelque traité avecque l'Espagne, maxime certain que l'entretien en est bon.

Les Lettres de Paris du 25 font mention d'une soulevation qu'il y a eu dens Bourdeaux n'aiants voulu accepter les nouveaux edits. Ceux de Bourdeaux n'ont aussi voulu publier la desfence du commerce avecque l'Engleterre. Mons. L'Abé de Scaglia m'a induit descrire qu'il seroist d'avis en ceste disposition de leur faire sçaveoir de les vouloir traitter en amis, a condition qu'ils soient obliger d'assister ce que le roy de la grand Bretagne entreprendra a leur avantage. Monsieur de Rohan a faict responssé au roy par son agent que le roy luy avoit envoyé pour tirer promesse de luy qu'il n'eust pas a ce remüer. Il a respondu qu'il se fera recognoistre bon serviteur du roy pourveu que la Rochelle soit remise en toute sorte de liberté, ce que faict cognoistre au roy que la delibération des armes que Mons. de Rohan prend, est avecque le consentement des Eglisses de France. Il a fait retirer Madàme de Rohan a Geneve, et sen va en Italie affin que personne ne soupsonne quelle sollicette le roy pour son mary.

La Rochelle avoist faict pendre quelques uns qui avoient voulu persuader le peuple de s'unir avecque le roy.

Mons. de Guise est tres mal satisfaict pour le commandement donne a Mons. d'Angoulesme. Il estoist party vers Poittù environ quatre ou cinq mille hommes et doit estre la a la fin du mois de Juillet. Je ne puis obmettre de faire recitt de la bonne repartie que Mons. L'Abé de Scaglia a faict a l'Embassadeur de France et celuy de Venise issi resident, lesquelles pressoient fort qu'il ce devoist entremettre en un acommodement, qu'il falloir procurer que la France vint a une suspension d'armes, sur quoy L'Abé de Scaglia demande si la France avoist des piques longues de Calais a Douure, car pour d'aultres armes il n'en cognoissoit pas.

Jay representé a Mons. de Scaglia ce que Mons. Canoué

m'a commandé de la part du roy, le dict Scaglia m'a faict veoir en mesme temps ce quil escrivoit a son Altetze touchant les affaires, pour le tenir tousiours disposé au dessain de sa Maj. et dy engager ces amis, ce qu'il avoit recommandé avecque toute l'ardeur que l'on pouvoist souhaister. Pour ce que regarde le voyage du Baron de Puseol, il attend responsse d'un jour a aultre, de tout ce que l'on peut desirer de sa negotiation, estant party d'icy avecque toutes les instructions et mesmoires necessaires, il ne doute quil n'aye bien servy. Pour les affaires de Geneve il a dict a Mons. de Montagu en ma presence comme il pourra asseurer son Altesse de tout ce que le roy luy a ordonné et de plus que sa Maj. est authourdhuy au point de rendre si grand servisse a ceux de son party en France qu'il luy donnera tant plus d'avantage et d'authorité parmy ceux de Geneve et ailleurs que l'on pouvoist attendre quelque bon succes. L'Abe de Scaglia s'asseurant que son Maistre le trouvera bon, Monsieur de Montagu s'en va bien instruit de ce qu'il aura a faire avecq Soissons, particulièrement sur l'ocasion de la Maladie du roy, laquelle enpirant pouroist bien changer beaucoup de choses autrement s'il tombe en fievre cartte comme l'on dict desia, cela fortifiera les mal contents de France, et donnera toute sorte d'avantage a ceux qui en sçavront profiter, et quelque sorte de minne qu'ils fassent ils sont a present bien enpéschez, car indubitablement, yl y aura beaucoup de brouilliers dens toutes le provinces de la France qui les rendront inutiles au roy pour le secours qu'il en pouvoist aveoir tiré, jusques a tant que l'on soit en estast de faire d'avantage, comme Mons. de Scaglia croit que sera si les affaires de Savoye et de Genes sache vent.

L'Abe de Scaglia avroist désiré de passer au plustost en Engleterre vers sa Maj, mais est en ce point qu'il attend quelque responsse de Madame de Soissons, il desire de pouvoir conclure avecq Mons. de Candalle qui luy a promis de s'unir avecq Mons. le Compte de Soissons, lequel n'attend qu'une responsse pour establir ceste affaire la, mais il espere



de partir dicy, au plus tard en quinze jours, ou trois semaines, et desirer que le vaisseau revienne envers le dict temps.

L'Ambass. de France a fort desiré de pouvoir escrire quelque chose du retour de Mons. de Montagu, il s'est adresse a Mons. de Scaglia lequel luy a faict des responses assez ridicules, en particulier luy a proposé de demander a Mons. Carleton passeport pour asseurer les vaisseaux du roy de France qu'il voidroit bien faire partir de ces ports.

J'avois touché en m'a precedente lettre comme l'Ambass. de Venice et l'Agent de Florence residant en Engleterre sont personnes qui interpretent en mal tout ce qui ce faisoit en Engleterre, donnent les advis aux ennemis de la couronne, et estoient personnes dangereuses, en aiant souvent ouy des estranges raports. Mons. de Scaglia dict sur cela, qu'il faut veoir de mettre l'affaire tout bellement en tel estat que l'on aye a parler sans portter prejudice a l'Ambass. de Venice qui est en France parce que les principales choses que Mons. L'Abé de Scaglia a scû, il les a de celuy de Paris, lequel est maintenant suspect a celuy d'Engleterre.

Mais touchant cest agent de Florence qui est a Londres, Le Sr. Vertselin m'a souvent donné des advis pour les dire a Mons. le Duc. ne pouvant le dict Vertselin souffrir les malices lesquelles il faisoist paroistre. Et j'ay remarqué selon les paroles que le dict Vertselin m'a dittes que sens doubte cest agent de Florence a faict ce petit livret intitullé la cronique des favoris, et dedie a Mons. le Duc de Buckingham, dens lequel ie trouve les mesmes termes que le Vertselin m'a raconté. Mons. de Scaglia m'a faict tenir le livret que j'aporteray quand et moy, sa Maj. m'ayant faict l'honneur de me commander par le secretaire Canové d'en faire raport, a qui j'ay aussi escript un peu plus brievement et pour ne manquer a mon devoir ie n'ay voullu faillir de vous en donner la cognoissance,

Authourdhuy sont venues les lettres de France vielles de 10 jours. Le roy est encore a Villeroy fort mal. sa fievre est double tierce, avecque l'accident de la dissanterie le rend

en tres mauvais estast, les astrologues disant sa fin, toutes les affaires cessent et plusieurs tant dehors que dedans son aux atentes ; il fust dict au roy que le Cardinal de Richelieu lavoit servy avecque beaucoup de passion, il dict ces mots, il est vray ie le sçay bien, mais le peuple se plaint fort.

Ils ont taché d'accepter le gouvernement de Grandmont, mais il la refusé. Mons. D'Espernon c'est retiré a Bergerac, disant puis qu'il ne peut empeschier la soulevation du peuple, qu' aussi ne veust il estre present si quelque mal arivoit.

Monsieur d'Angoulesme a este commendé de s'arester a Nior qui est a 10 lieues de la Rochelle. ils ont levé toute les garnisons tant de Boulogne et quartiers sircomvoisins pour les envoyer a Mons. d'Angoulesme. Madame la Contesse de Soissons a mandé que le mariage luy plaist mais dict a Mons. de Scaglia quelle ne peut resoudre que jusques a ce que ceste maladie du roy prenne fin.

L'Ambassadeur de Savoye a escript par homme expres la necessite qu'il y a que Mons. le Compte se desclare et prenne resolution principalement durant la maladie du roy.

Don Diego Messias est fort malade a Paris d'une fievre tierce, Je crains fort un prolonguement aux affaires, par ceste maladie.

Monsieur de Crecy aiant mande un courier pour faire sçavoir au roy de l'armement de Mons. de Savoye et l'ombrage que l'on devoit prendre de Mons. de Soissons, le roy a mande a Mons. de Crecy de ne bouger des frontieres et qu'il luy enveroient le regiment du Prince de Phalsbourg, le fils du Cardinal de Guise qui fust tué a Blois, quil les reduiroit a trois mille. le regiment du cheu. de Sault a deux mille, et si cela ne suffit, quil luy donne ordre d'en faire encore cinq mille et cinq cents cheuaus.

Mons. de Louvieres estant mis en prison a la Bastille en l'ocasion de Chalais a demande a parler au Cardinal Richelieu, le mesme jour a este mené a la Conciergerie, où l'on fait son Proces, ce dict qu'il doit avoir nomme plusieurs personnes et en particulier Mons. le grand prieur et Vandome.

Mons. Del Beuff sollicitte pour le gouvernement de la Picardie.

Le roy a este saigné quatre fois, la fievre tierce redoublé,  
ne bouge pas du lict.

Le Cardinal ce paigne de rage les cheveux et la barbe  
avecque les ongles, ne permet que personne aproche du roy,  
mesme la royne.

Cest issi le sommaire de ce que les dernieres lettres disent.

Jespere que Vost. Exc. pardonnera a ma longue escripture  
partant du Zelle

De Monseigneur

Vostre tres humble tres obeisant

et tres oblige serviteur

B. GERBIER.

ce 6 d'Aoust 1627, Haye.

*Pension for Life to Nicholas Lanieri.*

\* *De concessione ad vitam Nicholao Lanieri et aliis.*

A. D. 1626. 2 Car. 1<sup>mi</sup>.

CHARLES by the grace of God, &c. To the treasurer and  
undertreasurer of our Exchequer nowe being, and that here-  
after for the tyme shall be, Greeting,

Whereas wee have beene graciously plesaed, in considera-  
tion of service done, and to be done unto us by sundrie of our  
musicians, to graunt unto them the severall annuities and  
yearly pensions hereafter following, (that is to say) to Nicho-  
las Lanieri master of our musick two hundred pounds yearly  
for his wages, to Thomas Foord forescore pounds yearly for  
his wages, that is, for the place which he formerly held,  
fortie pounds yearely, and for the place which John Ballard  
late deceased held, and now bestowed upon him the said Tho-  
mas Foord fortie pounds yearly, to Robert Johnson yearely  
for his wages fortie pounds and for stringes twentie pounds  
by the yeare, to Thomas Day yearely for his wages fortie  
pounds and for keeping a boy twenty fower pounds by the  
yeare, also to Alfonso Ferabosco, Thomas Lupo, John Lau-

\* *Rymer*, vol. xviii. p. 728.

rence, John Kelly, John Coggeshall, Robert Taylor, Richard Deering, John Drewe, John Lanier, Edward Wormall, Angelo Notary and Jonas Wrench, to everie of them fortie poundes a peece yearly for their wages, and to Alfonso Bales and Robert Marshe, to each of them twentie poundes a peece yearly for their wages.

Theis are therefore to will and commaund you, out of our treasure in the receipt of our exchequer, to cause payment to be made to our said musicians above mentioned, and to every of them severally and respectively, the said severall annuities and allowances, as well presently upon the sight hereof for one whole year ended at the feast of the annunciation of the Blessed Virgin Mary, last past before the date hereof, as alsoe from the feast hitherto, and soe from tyme to tyme hereafter at the fower usuall feastes or termes of the yeare, (that is to say) at the feast of the Nativitie of St. John Baptist, St. Michael the Archangell, the Byrth of our Lord God, and the Annunciation of the Blessed Virgin Mary, by even and equal portions, during their naturall lives, and the lives of everie of them respectively, together with all fees profitts, commodities, allowances and advantages whatsoever to the said places incident and belonging, in as large and ample manner as any our musicians in the same places heretofore have had and enjoyed the same ; and theis presents, or the inrollment thereof, shalbe your sufficient warrant and dischargd in this behalfe.

In Witnes, &c.

Witnes our selfe at Westminster the eleaventh day of July.

*Per Breve de Privato Sigillo, &c.*

\* *Denization of F. Cleyne and P. De Maecht.*† *De Concessione Denizationis Francisco Cleyne et Philippo de Maecht.*A. D. 1625. 1 Car. 1<sup>mi</sup>.

Rex omnibus ad quos, &amp;c. Salutem.

Sciatis quod nos, de gratia nostra speciali, ac ex certa scientia et mero motu nostris, concessimus, ac per presentes pro nobis, heredibus et successoribus nostris, concedimus Francisco Cleyne et Philippo de Maecht in partibus transmarinis oriundis seu quibus aliis nominibus vel cognominibus vocentur seu censeantur, vel quocunque alio nomine vel cognomine aut additione nominis vel cognominis eorum alter vocetur seu censeatur, quod ipsi posthac durantibus vitis suis sint indigene ac ligei nostri, ac heredum et successorum nostrorum regni nostri Angliae, ac in omnibus teneantur reputentur tractentur habeantur et gubernentur et eorum alter teneatur reputetur tractetur habeatur et gubernetur, tanquam fidelis ligeus noster heredum et successorum nostrorum infra hoc regnum nostrum Anglie oriundus, et non alio modo;

Ac quod ipsi omnes et omnimodas actiones sectas et querelas cujuscunque sint generis, in quibuscunque curiis locis et jurisdictionibus nostris heredum et successorum nostrorum habere exercere, eisque uti et gaudere, ac eis et in eisdem placitare et implacitare, respondere et responderi, defendere et defendi possint et valeant, et eorum alter possit et valeat, in omnibus et per omnia, sicut aliquis fidelis ligeus noster vel aliqui fideles ligei nostri in dicto regno nostro Anglie oriundi;

Et insuper quod iidem Franciscus Cleyne et Philippus de Maecht terras tenementa reversiones et servitia, ac alia hereditamenta quecunque infra dictum regnum nostrum Anglie et alia dominia nostra perquirere recipere habere tenere emere et possidere, ac eis uti et gaudere, eaque dare vendere alienare et legare cuicunque persone sive quibuscunque personis sibi

\* Vol. ii. p. 294.

† *Rymer*, vol. xviii. p. 96,



placuerit ad libitum suum possint et valeant, et eorum alter possit et valeat licite et impune, adeo plene quiete libere integre et pacifice, sicut aliquis ligeus noster vel aliqui ligei nostri infra dictum regnum nostrum Anglie nati;

Ac etiam quod iidem Franciscus Cleyne et Philippus de Maecht omnes et omnimodas libertates Franchesias et privilegia hujus regni nostri libere quiete et pacifice habere et possidere, eisque uti et gaudere possint tanquam ligei nostri, et eorum alter possint tanquam ligeus noster, infra dictum regnum nostrum Anglie oriundi, absque perturbatione impedimento molestia vexatione calumpnia seu gravamine nostri heredum et successorum nostrorum vel aliquorum aliorum quorumcunque; Aliquo statuto actu ordinatione seu provisione in contrarium inde, antehac editis factis ordinatis seu provisus, aut aliqua alia re causa vel materia quacunque, in aliquo non obstante:

Proviso semper quod iidem Franciscus Cleyne et Philippus de Maecht homagium ligeum nobis faciant, ac Lott et Scott, prout alii ligei nostri faciunt et contribuant, solvant et contribuant, et eorum alter solvat et contribuat ut est justum, solvantque iidem Franciscus et Philippus nobis heredibus et successoribus nostris custumas et subsidia pro bonis et marchandizis suis, prout alienigene solvant et solvere consueverunt.

Proviso etiam semper quod iidem Franciscus et Philippus ad omnes et singulas ordinationes actus statuta et proclamationes hujus regni nostri, tam edita quam imposterum edenda, teneantur et obedientes sint, et eorum alter teneatur et obediens sit, juxta formam in ea parte nuper editi et statuti provisum.

In cujus rei, &c.

Teste rege apud Westmonasterium vicesimo octavo die Maii.

*Per Breve de Privato Sigillo.*

\* *Pension for life to F. Cleyne.*† *De Concessione ad Franciscum Cleyne.*A. D. 1625. I. Car. 1<sup>mi</sup>.

CHARLES by the grace of God, &amp;c.

To all, to whome theis presents shall come, Greeting :

Knowe yee that wee, for certeyne good causes and considerations us hereunto moving, of our especiall grace, certeyne knowledge and meere motion, have given and granted, and by theis presents for us our heires and successors, doe give and graunte unto our trustie and welbeloved Francis Cleyne, a certeine annuitie or pension of one hundred poundes by the year, to have hold and enjoy the said annuitie or pension of one hundred poundes of lawfull money of England by the yeare, to the said Francis Cleyne, from the feast of the blessed Virgin last past before the date hereof, for and during the terme of his naturall life, to be perceived and received by him the said Francis Cleyne or his assignes, out of the treasure of us our heires and successors, at the receipt of the exchequer of us our heires and successors, by the handes of the treasurer, undertreasurer and chamberlaynes of us our heires and successors there from tyme to tyme being, at the fower usual feastes or termes of the yeare, that is to say, at the feastes of the Nativitie of St. John Baptist, St. Michael the Archangell, the Byrth of our Lord God, and the anunciation of the blessed Virgin Mary, by even and equall portions to be paid,

Although expresse mention, &amp;c.

In witness, &amp;c.

Witness our selfe at Westminster the fourth day of June.

*Per Breve de Privato Sigillo.*\* Vol. II. p. 294. † *Reges*, vol. xviii. p. 112.

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Ranged according to the times in which they lived.

(As published in former editions, adapted to this).

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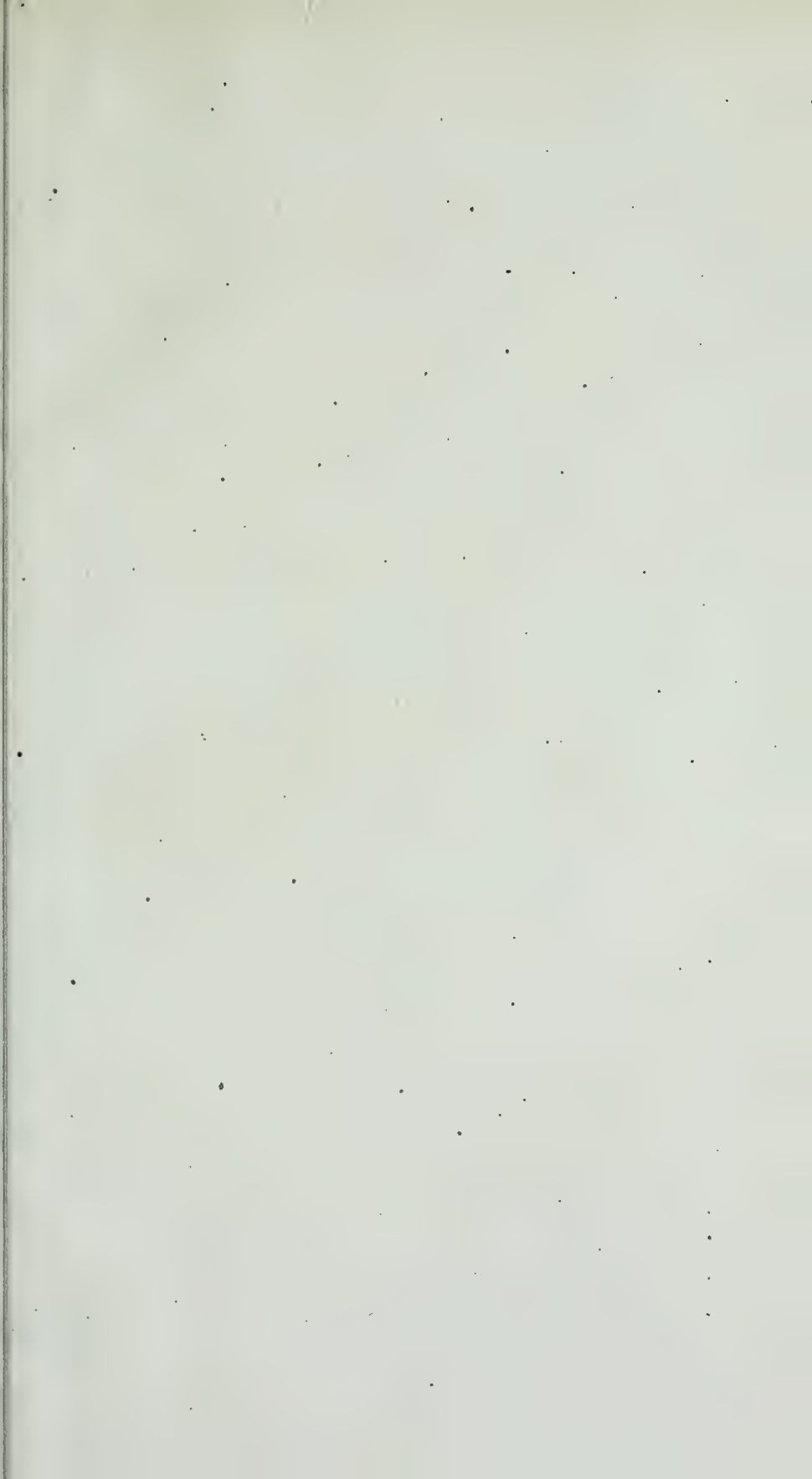
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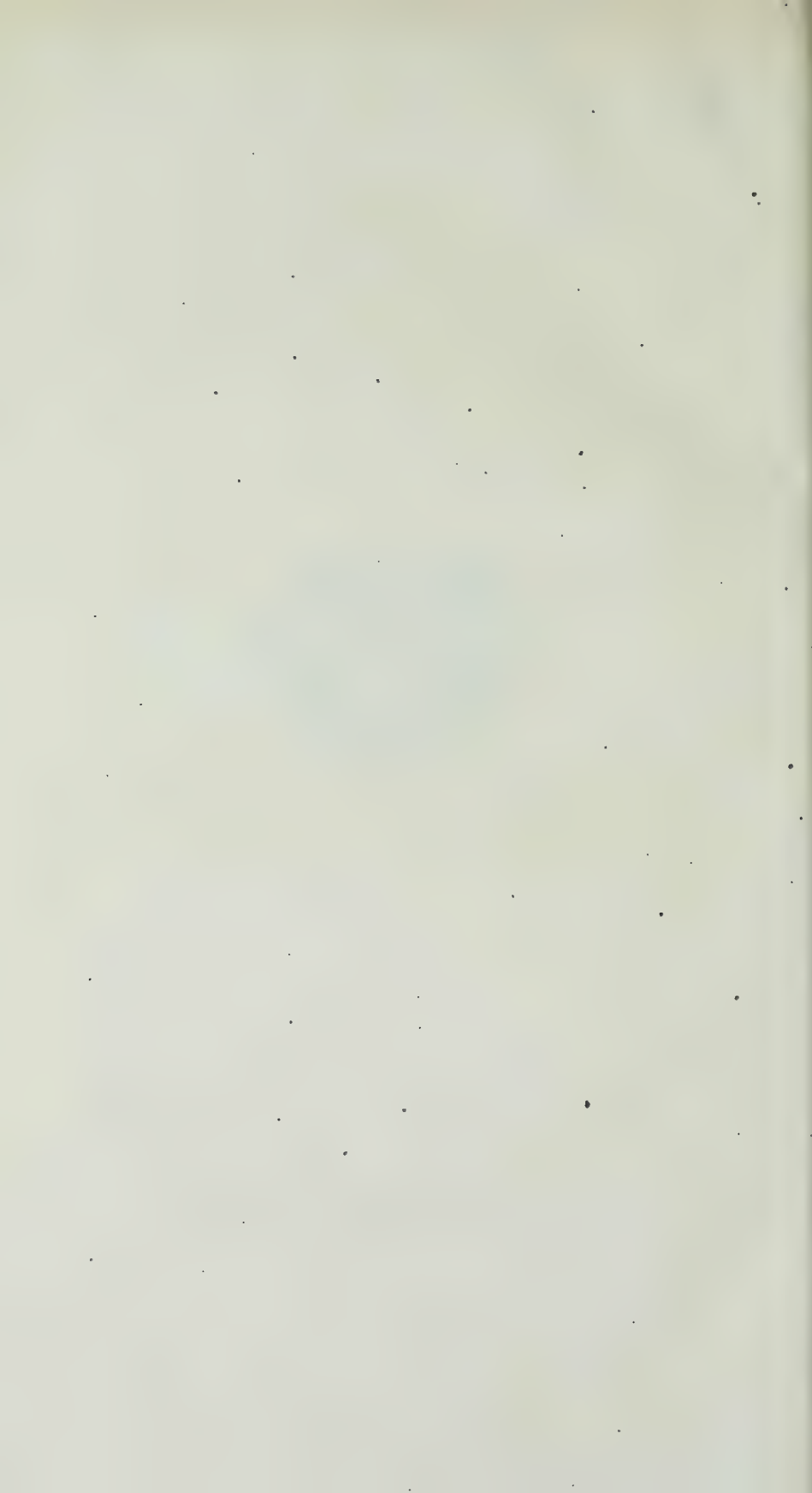
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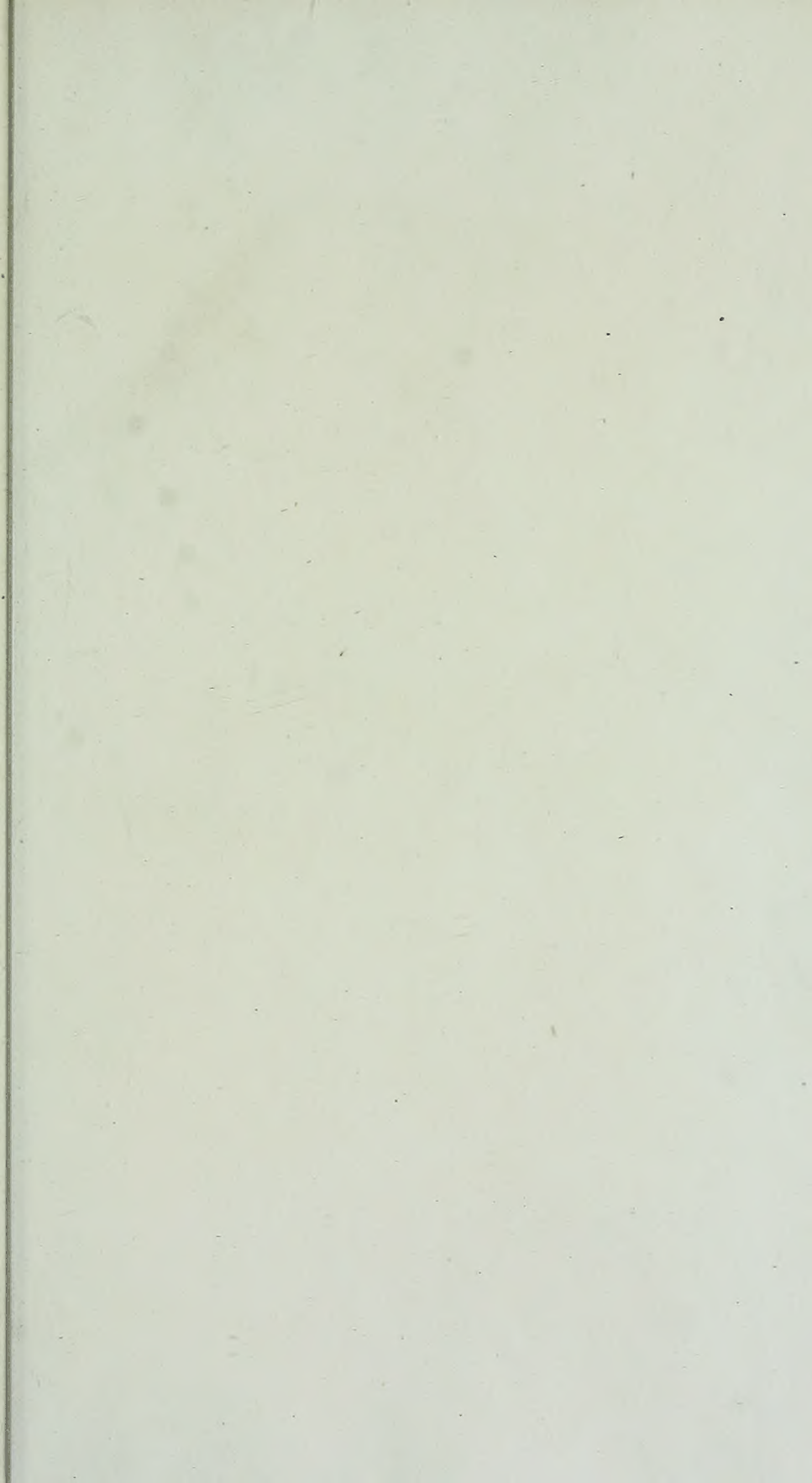
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